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I DO NOT CARE TO SING ALONE

Maria Terutza

SOPRANO
METROPOLITAN OPERA
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VE THINK of singing as a complete art, an entity in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or

piano trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain" the poet described—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I was singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform: And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

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Beethoven's Weaker Side

So MUCH has been written of because of late that it is refreshing to dip into Paul episodes than that of the publishers' rivalry belishers recently published life of the great for the great Mass which Beethoven promeomposer and discover that along with his ised, almost simultaneously, to six firms, many virtues ne mad his mane waters.
chiefly with regard to money matters.
"Beethoven's conduct in money matters,"
in the most moving terms and sent to Lon-

says this train aumier or the great genuls, don from his deathlied, is a conscious mis-"was one of the week spots in his charac-ter and eannot be presented in a favorable light. Like many another man of genus whose preformating interest lies in the whose predominating interest lies in the "Signs of a fine magnanimity are not realm of ideas, he overestimated the value of money. He would never prostitute his lacking, however, as some mitigation of of money. He would never prostitute his darker side of Beethoven's character, art to pecuniary needs, but he was often explained away.

receiving other offers; he took payment in testation he felt for her pectations which he knew could not be ful- or passed over in silence

So MUCH has been written of Beethoven filled. There are few more regrettable many virtues he had his little weaknesses, only to hand it over to a seventh in the end

says this frank admirer of the great genius, don from his deathbed, is a conscious mis-

art to pecuniary needs, but he was often unscrupulous to a degree which cannot be in his support of Carl's mother when she "He not infrequently broke his word, fell on evil days, despite all the wrongs she struck a bargain and then withdrew on had done him and the quite righteous deadvance for work which he did not carry always ready to give, even if equally ready out, and for his own purpose aroused ex- to take—a trait often completely ignored

A Reproof Courteous

In those romantic days when "Good ladyes and gentlewomen resorted, some lead of her monarch by learning to play the instruments. He impatient of such lead of her monarch by learning to play the instruments. He impatient of such her virginal. And thus it comes that, in hard discord as a they often interposed, her "Society Women of Shakespeare's the lesson being ended riseth with his voide that the state of the st

"One Mr. Saunders, who loved music so After that they had not one word to say."

Queen Bess did reign in Merrie England," wanton tongues could not refrain their nearly every lady of station followed the chatt, and loud whispers sometimes above

well as he could not endure to have it in- Have we not often wished a Mr. Saunterrupted with the least unseasonable ders were near with some such "nimble noise, being at a meeting of fancy music, words" when a neighbor disturbed our only for the viols and organ, here many hearing of an orchestra or even opera?

"After You, Gentlemen"

as "a man with the brains of a peasant but cover my hand with kisses.

IN His book, "My Musical Life," Walter has given my symphony in America!" he Damrosch characterizes Anton Bruckner proceeded, to my great embarrassment, to

as a man with the brains or a peasant but cover my hand with kasses.

He soul of a real musician, and with a "Vienna is full of stories of his child-marvelous gift for improvisation, although like gentleness and modesty. Hans Rich-ewas, intellectually, incapable of developing and balancing his themes properly."

Own symphosics with the famous orche-Damrosch tells one or two amusing tra of the Vienna Society of Friends of Danuscen teis one or two amusing tra of the Vienna Society of Priessassionis about Bruckner: "Several years Music. At the rehearsal he stood on the after my performance of his 'Symphony conductor's platform, stick in his hand, in D' I was in Berlin, and Siegrired Ochs, with a beatific smile on his face. The the conductor of the famous Philharmonic orchestra were all ready to begin, but he the Gonzagit of use ramous remarmonic orchestra were all ready to organ with the control of the remarked man of world not lift his sick to give the signal over severty years of age to my table at Finally Roose, the context master, said to the Kaiserhof, On my being introduced him. We are quite ready. Begin, they to him, he suddenly grabbed my, hand, and Bruckner. 'Oh, no,' he answered. 'After savine. You are the Mr. Damesol, who saying, You are the Mr. Damrosch who you, gentlemen!"

The Sincerity of "Tristan"

ROMAIN ROLLAND'S "Musicians of To- "is the evidence of honesty and sincerity day" contains a revealing passage on in a man who was treated by his enemies.

Wagner's "Tristan und Isolde" which in as a charlatan that used superficial and Wegner's tristan und assoner which in as a charlatan that used superness itself is a lesson to music lovers forgetful of the need for sincerity so apparent in much of our modern musical activities of more sobre or more disdainful of expenses of the property of the modern musical activities of more sobre or more disdainful of expenses or more distance or more distanc more sober or more disdainful of ex-"The quality that touches me most terior effect than Tristan? Its restraint is deeply in Tristan," says the French critic,

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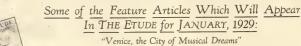




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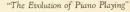
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By JAMES FRANCIS COOKE

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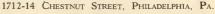
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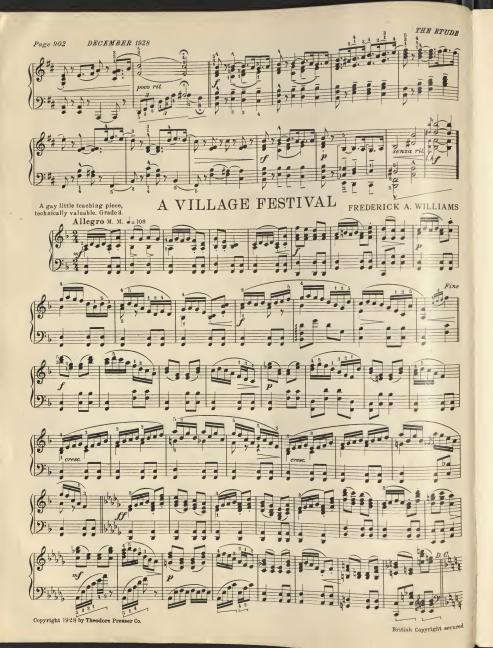
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Make Your Home Gown a Christmas Present

Christ-Child and all the beautiful and of books catalogued and ready for dis inspiring customs and music associated tribution we visited the various schools of with His Nativity. And again, as we music and private studios in the community have done for the past two years, we are and asked that a notice of these music urging the parents who have children books be posted and that the students books studying music to make them musical trained and urged to use them pointing out size this privilege to the exclusion of other less worthwhile activities. We would suggest that you study each child's individual Parents must be made to know that fewer knick-knacks purchased to clutter up educational requirements of the musician

weakest and most neglected. This is to operas are actually given. be expected because music is a specialized subject and the requests at the application desk for musical literature (the trend of which is usually reported to the governing board) are naturally not as numerous as are those for fiction, biography and other general subjects.

experience might be apropos. A few years ago we were elected to membership on the board of directors of our local library. Our associates were a lawyer of distinction, progress of music and musicians throughwho had been serving many years and whose hobby was astronomy, and a learned gentleman interested in archeology. We found both of these subjects adequately covered by well-selected books on the shelves of the library, books which had aroused a considerable interest in the community in these two unusual fields of re-

Enlarging the Music Section

but, on the contrary, their heartiest co- sical activities. operation. They were delighted to get the list of music titles and echoed and list of desirable books and get busy at once this section of the library had been neg- town.

GAIN the month of December is lected because nobody had been sufficiently with us. The holy month that interested and informed to give it personal brings us the birthday of the adored attention. When we had a good selection presents, to stimulate their interest and to that, when this was done, the library board create in them an appreciation of their might realize that the books purchased great privilege in taking music lessons. If were appreciated by the patrons of the you make them musical gifts you empha- building and that a real necessity for this

musical needs and select gifts that will merely taking lessons and playing an inmeet them. If you do this there will be strument does not make a musician. The your home, your child will be quite as were never so exacting as they are today. happy and there will be some beneficial Therefore every child who is studying the results from your Christmas spending. subject should have access to a well-This year we are going a step further stocked library of musical biography, hisand recommend that you give your home tory and inspirational essays. When these town a Christmas present by arranging, have been supplied an effort should be with the cooperation of other parents and made to include some scores of the great the music teachers of the community, a masterpieces in the higher forms and of music-book shower for your public library. the best known operas, for the use of the Inthe majority of the small towns the advanced students who are financially unmusic section of the public library is the able to visit the larger music centers where

Mothering a Library

WHILE YOU are arousing interest in this "shower of blessings" in the form of books on music, try also to get some philanthropically-minded person, full Furthermore, there is seldom found a of the Christmas spirit, to present submusically interested person serving on a scriptions to the music magazines to the library board. Perhaps a bit of personal library. Besides inspirational and instructive essays, they contain many fine and helpful articles on technic and keep the interested, isolated student posted on the out the world.

So remembering it is more blessed to give than to receive, may we hope that this Christmas suggestion will meet with hearty response from THE ETUDE mothers. If you can summon the courage and enthusiasm to go into it, you will enjoy "mothering" this section in your library. It will furnish you a direct contact with people seriously interested in benefiting the community and will give you something definite to do in furthering the WE DECIDED at once to enlarge and nausical education of your children.

strengthen the music section, and, Doubtless you will soon find yourself when new lists of books to be ordered were interested in reading these book-children, prepared, presented a request for a reason- created by your efforts, and a new and able number of volumes on music in the fascinating field of literature will be ratio of those to be purchased. We met opened up for you, while you find closer no opposition on the part of the board companionship with your children's mu-

Oliver Twist. It was plainly evident that



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1. For what type of composition is Verdi chiefly known?

2. Where is the Augmented Second found in the Minor Key? 3. What is the name of the stick used by the conductor of an

orchestra, band or chorus? 4. What was the first great symphony to be written with

negro melodies as leading themes? 5. Who was the librettist of "Madame Butterfly?"

6. What little boy followed, on foot, after his father's carriage in order that he might hear a famous organist play?

7. What is an Eisteddfod?

8. How many strings has a guitar? 9. Who write the music of Dixie?

10. What is the meaning of leger lines?

TURN TO PAGE 966 AND CHECK UP YOUR ANSWERS. Save these options and answers as they appear in each inter OTHE From Money Meanurs month after north, and you will have the entering the manufacture that the product has a group of name loring friends. Teachers can make a serap book of them for the beards of early pupils or others who at by the recopion room resting table.

Don't Make Counting a Bugbear By GERTRUDE GREENHALGH WALKER

bugbear to many pupils and a worry to tayfee, taa tay), tafa, têfe, tad. feel rhythm easily. In this case, before attempting to play a note of a piece, the most teachers. Sometimes a pupil does not teacher should clap the first few measures ticular difficulty. The French system of until it becomes a part of him. The old counting serves admirably for sixteenths way of counting—1-2-3, 1-2-3, and so

Counting out loud or even silently is a way: tôfa, tôfc, ta, tê (prenounced taafa,



and eighths. That charming staccato study, forth-will never be superseded, but any Jolly Raindrops, by Spaulding, is rendered other way that gives a lift is to be wel-in perfect time by counting the French comed.

Guning Forks and Canary Birds By HOPE STODDARD

-the violin for Hilda or the new real need piano from father to mother or from mother to James or from the whole household to itself—but has it occurred to us that there is a vast field of gift-giving for tonal enforcement beyond this?

FONE should wish to wander in the realm of the unique and produce really a produce the unique and produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the unique and produce really the produce really the product of the product of the product of the produce really the product of the product of the product of the produce really the product of the

HRISTMAS LISTS, it is taken for violinist (to dust off his austrument) and granted, include musical instruments the staved note-book, which will fill a

startling presents, the musical dish (which No more fitting gift than sound-reproducing records can well be imagined. Plays a tune whenever it is chiming watch (which tinkles out the Such records can reproduce the singing chimning watch (which thinkes will effecof some of the simple Christmas airs, or tively fulfill their missions as joy bringers. the choral singing of a Bach Mass. But tively fulfill their missions as joy by the choral singing of a Bach Mass. But the music need not be suggestive of Christ-to its finale without mentioning the music mas. Any good recording is sure to bring to its finale without mentioning makers of nature, canary birds, whose the true Christmas joy to the hearts.

A tuning fork for the violinist or 'cellist, a metronome, a music stand a leather list, a metronome, a music stand, a leather case for music or a music stand, a leather less provide us with examples both of less provide us with examples stand, a leather case for music, or a mahogany cabinetthese are gifts that will bear fruit throughout the year in increased interest.

And was it out the year in increased interest in music. Paderewski, it is said, fills the And was it.

There are other offer the music birds which sing constantly. And was it music birds which sing constantly. There are other gifts, the warm gloves not Patti who followed trilling birds or mittens for the pianist, the scarf for through the woods to get their secret of spontaneous utterance?

"We do not mean to eliminate all difficulty from the artist's life—that being part of his development—but we desire a change of attitude toward with his foreign cultinaus." A offers work of a high order and on a level with his foreign cultinaus." with his foreign colleague."-Eleanor Everest Freer.

THE ETUDE



To Tench or Not to Teach.

Q. I. Do flats (s), sharps (2) and naturals
[3] have effect only in the measure in solidating of the control of th

What significence has the deating line down proper the Url. Abord the mean of the Corresponding to the Correspondi

Sundry Queries.

Q. 1. Never having heard of scales in the double thirts, strike and octaves, kindly give committee with figure with for four committee with four control of the double the strike and octaves, and the strike and octaves, kindly give (C. C.) called "alla breve"! Is it always (C) outled "ofte bree?" Is it alongs 23.2 time? What would fine count left. Sth measure (68th) requires a perfect legate monte? 4.1 ping the pine. My hashend, and former, heating but fifthe measure of the pine. Sty hashend, and former, heating but fifthe measurement of the pine. The pine of the pine of the pine of the pine. The pine of the

ded to have it givestee, by Michigan. Michigan. A. 1. Consult studies by Czerny, Philipp. Philipy or Joseffy. 2. The "alla breve" sign () is called the "barred C." It when 2/2 or 4/2 time, and the represents either 2/2 or 4/2 time, and the Ex.1 represents either 2/2 or 4/2 time, and the count or best is worth a half notes, 2. The natural minor scale is: A il-C-D-E-1-GA. the saminones occurring between the second and continuous control between the second and control of the scale. The harmonic minor scale is similar to 11. The scale is the scale of the scale in the scale of the scale in the scale of the scale is similar to 11. The scale is scale in the scale in the scale is scale in the scale in the scale is scale in the sca

Glissundo Passage.

O. 1, How should a slide like this be



I am told it should be fingered like a scale. 2. Is it wrong to use the 5th finger on black keys in octave playing? The music is usu-ally marked for the 4th finger, but I find it

permissible to use the orninger.

The Montlight Sonnta, Heethoven, Montlight Sonnta, Heethoven, O. Will you please give me the interpretation. In the "Tylo" is, the second movement colling in the "Tylo" is, the second movement of interpretation. In passes do not tally as to the marks of interpretation.

Beethoven, Op. 27, No. 2 ist 2d 3 4 5th 6th
Reethoven, Op. 27, No. 2



Should it be played in triplets, as in the



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carional value. The declines danishas by the standard pisno keyboard, for even the smallest model has keys spaced correctly and is tuned accurately. There are forty different models, including both Baby Grand and Upright Pianos, ranging from five keys to three full octaves with half notes. Priced from Soc to \$35.00 cach.

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The Music of Christmas Dawn

EDITORIALS -

HRISTMAS wakes to music!

When your soul comes back from slumber on Christmas morn, there will be music—the wonderful music of the Feast of Nativity—the tinkle of the ornaments on the redolent Christmas tree, the squeak of Junior's new trumpet, the bleat of Mary's little lamb, the strains of belated carders, the laughter of little children (loveliest music in all the world), the sonorous danging of great bells—Dorroom.mm.bl Clang!!

Arise! Arise!

Christmas is here! There is no finer way in which the Christmas spirit may be vitalized than through the music of Christmas morn. Some years ago the great hotels at Atlantic City encouraged the carolers to wait in their courtyards until Christmas dawn, so that the day for their guests might break in music. It is an unforgettable experience to welcome Christmas at sunrise with heavenly music. Our idealistic readers have at this blessed season a glorious opportunity to do their part in bringing the music of Christmas dawn to others.

Poor indeed is he who has no music at the dawn of Christmas! This of all days in the year is en which the music of joy should ring in our hearts. 1928 gives to the music of Christmas a new significance. Just en years ago the ugly fog of battle hung

over civilization. Peace had come; but the world still trembled from the greatest shock of history. Cynics sneered at the Christmas music of the Angels, "On earth peace, good will toward men!"

But ten years brought us the finest demonstration ever known of the world's valuation of peace. America is proud of her part in the Paris conference to outlaw war. Not in nineteen hundred and twenty-eight years has anything occurred to give us stronger faith in the wondrous potency of Christianity.

The music and the art of Christianity have embellished the world beyond belief. They have taken the most mundame things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna of the Chair" now in the Pitti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest homes, even in this age of unnumbered and unresting machines.

With the skies filled with aeroplanes and zeppelins, the very ether vibrating night and day with magnificent music, pictures flying over the globe through the very air we breathe—marvels and marvels uncounted—we realize that we are living in an age of miracles. The miracle of all is

the survival of the spirit of Christmas,
despite all agnosticism, all the turmoil of materialism, all the waves

of crime, all the horrors of war.

Shining down through the ages, as the great beacon of modern civilization, is

this Light of the World.
Love of fellowman, human sympathy, forgiveness, kindliness,
courage to combat
mercenary environment, faith in the
best—these are the
dominant tones of the
Christmas bells.

Many homes have a way of gathering the family at the piano the first thing on Christmas morning and joining in the singing of carols. It is a splendid idea. The meaning of Christ's birth might easily be lost in a pagan carrival, an orgy of extravagance and gluttony.

The spirit of Christmas is the spirit of Christ. It means, first of all, love for others It means abnegation of selfish interests,

thoughtlessness, smallness, meanness. It means the expansion of the soul to encompass the poor and the rich, the sick and the well, the friend and the enemy. Christmas is the hour of hours when the whole world is in tune with the harmony

Christmas is the time of giving. To give is to bless one's self with true happiness.

All the Christmas gifts of the entire world do not equal in value the Christmas Spirit. It is one of the great treasures of modern life and is by no means confined to those who are. professing Christians. Its economic, sociological and spiritual importance towers to the clouds.

Make this Christmas spirit vocal with the most beautiful, the most sincere festival music of the year!

DECEMBER, 1928 The ETUDE MUSIC MAGAZINE Vol. XLVI, No. 12

THE MADONNA OF THE CHAIR

(MADONNA DELLA SEDIA)

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COURTYARD IN SCHUBERT'S BIRTHPLACE WHERE THE COMPOSER PLAYED AS A LITTLE BOY

THE WORLD'S TRIBUTE TO FRANZ SCHUBERT



A MAGNIFICENT OPEN AIR TRIBUTE CONCERT TO SCHUBERT, IN THE GREAT PUBLIC SQUARE OF VIENNA

The World Bows in Homage to Franz Schubert

A Graphic Word Picture of the Great Schubert Festival at Vienna

By Julia E. Schelling

No richer recognition of the limitless value of great art and genius has even been known than that which was shown on the occasion of

the centennial anniversary of the death of Franz Schubert. When this glorious soul passed on, his total earthly belongings were sold for

uns gurrous sout peassea on, nts total eartrily petiongings were solal for twelve dollars; yet, one hundred years later, multitudes came to pay homage to him. Rothschild was the Croesus of that day. How many paid tribute to him one hundred years after his death? Thus

Miss Schelling, well-known pianist, lecturer and sister of the dis-tinguished pianist-conductor-composer, Ernest Schelling, went to humble, trusting, loving Franz Schubert never dreamed that one triguinte paras-contactor composite by a group of musical friends, and commissioned to bring to The Etude readers her impressions of his transcendent melodic genius.

been staged in the modern world of music. In this age of "Sounding brass and a tin-kling cymbal," the magnificence of the Schubert Festival at Vienna came as a surprise to many of the thousands who gathered there from July 19th to the 23rd,

Advance notices announced that the Vienna Concert I Deutsches Sängerbundesfest (German to "swing a cat." Singing Societies Festival) would send their best representatives to honor the One days interesting, rows and rows of read that these concerts were to be held in closed—no standing room permitted. The great Concert Hall, the programs comcasion, with a seating capacity of one hun-dred and fifty thousand persons.

A Mammoth Auditorium

TO GRASP in some small measure the immensity of this colossal structure, one must compare its size with that of other buildings familiar to us. The largest covered auditorium in America is Madison Square Garden, New York. This building seats eighteen thousand. Washington Auditorium seats six thou sand; so, even to understand approximately

and Harvard Stadium side by side in this Vienna Concert Hall and still have room

Hundredth Anniversary of the death of narrow rough board benches, with the numeroun Anniversary of the death of marrow rough board benches, with the Franz Schubert. These societies, prepared number of the reserved seat alone for by their own leaders, would join together decoration, stretched in straight lines and form a vast chorus of forty thousand across the building, with wide asies bevious—forty thousand men form a large tween every one hundred seats. These army in either war or peace! Such a aisles led to doors on both sides. We were chorus had never before been attempted; permitted to enter only the door nearest not even Berlioz or Wagner ever dreamed to our seat, which was thus easily located of such augmented harmonies. We also When all seats were filled, the doors were

do we appreciate real wealth.

brilliancy of colors created a festive can- new and overwhelming.

season mows reactining across one curity the streets of our vienna. Datings of each of the building, the seasor rising tier supers can not only from all the great upon tier, from the ground almost to the cross. The choir was regularly placed, with first and second tenors at the left, Jugoslavia, and America. Musical visitors first and second basses at the right. For singing, all rose with military precision and remained standing throughout their numbers on the program. The orchestra for the contest so popular all over Europe of five hundred musicians was placed in the foreground, the Director on a dais raised twenty feet above.

Four Days of Music

EVERY MORNING for four days, en-

SHORT account only is here at- the size of the Vienna Concert Hall, one tempted of one of the most immust turn to the seating capacity of outpressive musical events that has door structures:

SHORT account only is here at- the size of the Vienna Concert Hall, one rafters were hung with thousands and posed mostly of Schubert's immortal tempted of one of the most immust turn to the seating capacity of outpressive musical events that has door structures:

opy floating and shimmering overhead. The last day of the fête was given over The singers, forty thousand strong, were to an outdoor pageant marching through seated in rows reaching across one entire the streets of old Vienna. Bands of came from all parts of the world. They came not as the bards of old, the minstrels, the meistersingers or minnesingers, eager in mediæval times. This Schubert festival was not a contest; it was such a Bundesfest as was never before known in history. Men who differed in politics, in religion, who even had faced each other in battle were here united in Art, lifting their voices as one man to honor the memory of one who had so little joy in his own life and yet who left the richest legacy of joy ever bequeathed to the world of music.

Life of Franz Schubert
THE MASTER MELODIST, Franz
Schubert was born in Vienna, January 31, 1979. His father was a school
master, his mother a cook. The family was a large one, Franz being the thirteenth child. Franz's talent for music was discovered at an early age. It was cultivated by his family, his brothers helping him in its development. When very young he sang in the school choir and organized

His early life was dreary and colorless. He suffered from constant poverty; he had a few devoted friends; yet he was always happy because his wants were so few. At the age of twenty-one he became music teacher in the household of Count Johann Esterhazy, a noted patron of art and music. This change from poverty to the comforts of a home in the glorious old chateau of Zselész, Hungary, was a revelation to young Schubert. His duties were few, teaching the three children of the Count being the most exacting. To quote to Mozart, "softly, as if from a far," the his own words recorded in his diary: "I magic tones of Schubert's Der Linden-

he must have had time for composition. was so soft, so quiet! Then a wonderful Harvest Time, others the ancient costumes cal success, but also for the deeper and humble lodgings and joined his friends Vienna joined that vast army of musicians, commemorating the death of Schubert one in their cagerness to do homage to the again in the beer gardens of the city of and that vaster audience, so silent a mo-hundred years ago. The Denkmal was undying gentus of Schubert. immortal songs while listening to the mili- applause. The Sangerbundesfest was a tary bands, chatting with his companions, reality. or dreaming, perhaps, of the charming Each afternoon small bands of singers daughter of his former patron, Count met in different concert halls. One was daughter of its former pattern and the many rate, he once again forced to choose between a concert from music lesson in body, while his mind and at the keyboard he is sure to miss some music lesson in body, while his mind and at the keyboard he is sure to miss some needless. returned to court life, when Caroline Munich, Weimar, Warsaw or Brooklyn, Esterhazy was about seventeen; and, at-Esternazy was about tracted by her beauty, quite naturally he cert hours) were very interesting. Some fell in love with her. The social gulf had soloists, but oftener only ensemble fixed between the beautiful princess and works were rendered with a piano for acthe poor unknown musician seemed to Schubert an unsurmountable obstacle; and companiment. he, accustomed all his life to submit to what seemed the inevitable, wrote to his

"My rest is gone, my heart is sore, Never—alas—shall I find it more." Goethe's Faust.

Once again he returned to Vienna; and At night, the once gay city of Vienna, there among his few boon companions he the Paris of Austria, put on what festive worked incessantly. We need only to look remnant of its old splendor it could musat a list of his compositions to realize that ter. The once magnificent Palace of Jus-Schubert was one of the most industrious tice, burned a year ago by the Reds and of composers. The master's short span now a ghastly ruin, served as the insciraof life was now drawing to a close.

"No one understands the grief or joy of orders. We always limighte we are apported to the second of the second of

In poverty and solitude, this great man. beloved now by all the world, died November 19, 1828, and was buried near the grave

After his death all his worldly possessions, including his books, some of his priceless manuscripts and his clothing (of which it was said that he never owned a complete outfit; if the coat was new, the trousers were old; if the hat was new, its band was old), were sold for not above \$12.00. Among this motley collection was the precious diary of Schubert. This was bought by an autograph collector who sold the leaves one by one; and thus the greater part has been irrecoverably lost. Herr Alovs Fuchs recovered the few remaining fragments of this dairy and it is from these that quotations are made.

First Day of the Sangerbundesfest A UGUST 19TH, at 10 o'clock, found our band of musical pilgrims in their seats, overwhelmed by the exceeding quiet

phonies, songs, and then more songs. Six young Schebett of a century age, as be stand in froat of the old agaze was hundred songs enter into the cleven hundred compositions mentioned to the control of the century age, as be stand in froat of the old manage was proposed to the control of the century age, as be stand in froat of the old manage was proposed to the control of the century age, as be stand in froat of the old manage was proposed to the control of the century age, as be stand in froat of the old manage was proposed to the control of the century age, as the stand in froat of the old manage was proposed to the control of the century age, as the stand in froat of the old manage was proposed to the control of the century age where the century age is the century age where the century age is the century age of the century age was proposed to the control of the century age where the century age is the century age of the century age was the century age of the century age was the century age of the century age and the century age age was a century age of the century age and the century age age of the century age of the century age age of the century age of the centu dred compositions mentioned as his life Quintette and the beautiful words of his from St. Stepher's mightly tweer weter half all the churches in Vienna burst forth thirty-one.

UST AT SUNDOWN the bells from the didden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribute to "the musicians's come hidden under the staging of the grand-unselfish tribu poser" echoed in my heart.

"I shall remember this clear, bright, seatful algo to tere early mile. Soliv, as if from afar, the magic tone of Morart smile clean in my earn. The maximum and the solid soli

was without care or anxiety of any kind," baum (The Linden Tree) reached our ties chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event, knights in where he had so often wandered in solities chose a historical event was a solities and he had a solities chose a historical event where he had so often wandered in solities chose a historical event was a solities and he had a solities ears. It was as if we floated in a sea of armor with prancing horses, glittering tude. A Romantic Episode song; gentle waves enveloped us; the very equipage and toosing plumes Song reposition of the most remarkable and the song plumes of the property of the song plumes Song reposition of the most remarkable and the song plumes Song reposition of 1 reached five hundred at this time, so that forty thousand men were singing, it city or province, such as the Vintage or able not only for the perfection of its musi-But Schubert pined for the freedom of crescendo opened before us and at last of the society or of the time of Schubert, more far-reaching success of bringing tothe city. The pomps and vanities of the the whole world seemed to join in praise When all the visiting societies had gether in the spirit of music, peoples of superficial life at Court puzzled and an- and adoration; a full blast of trumpets, passed in review, Vienna crowned this last many countries ready to forget the last noyed him so that he returned to his chimes from the distant charefus of old day of the fite with a Denhmal (statue) few years of suffering and estrangement the Danube. There he wrote some of his ment before, burst into wild, enthusiastic

In this age of jazz, excitement and whirl, it was a real adventure to hear a charming example of chamber music of the past, rendered by the best musicians of needed, is the following: the present, in the true spirit of the time of Schubert

tion for illuminations and fireworks. sharp so as not to miss any mark or sign Quoting from his diary of March 27th: These brave Austrians covered up their and if he will next think hard and quickly scars with glowing smiles. Memories of just what each of those marks and signs the glorious fêtes of the days of Maria means, as well as the name of each note, Theresa, of Francis Joseph, of Napoleon he will then be able to play his study or and Marie Louise, floated like silent ghosts piece correctly. Tell him that it also over the graves of the past, and only the means that in playing from the printed real spirit of art seemed to live in this page he is to use first his eyes, then his city of the dead.

Then, as if echoing Schubert's tribute

A Studio Slogan

By Clara M. WHITE

A CHILD often presents himself for a him that if he is continually looking down spirit are far away on the football field or thing he should have seen-an accidental, in the "swimmin," hole. The result is a slur, a tie, a very important fingering wrong notes, uneven time, disregarded mark or something equally necessary to signs, incorrect fingering—in short, a most correct playing. This looking at the music exasperating performance. A fitting slogan and not at the hands and keyboard should to counteract this sort of thing, printed on a be taught from the first lesson. Make it good-sized card and hung in a conspicuous place in the studio, or brought out and

LOOK THINK PLAY (sharp) (hard) (right)

Explain that if the pupil will first look brain and last of all his fingers. Show delight,



kept a secret. Pictures and post cards of THE LAST DAY of the fete was de-

stand where each group of singers, we is band, its float or floats, patient to be circles paused before the reviewing stand as the long-expected Denhund approached were most fortunate in having our season — a collossal statue of Schubert reclining were most cerumate in maxing and access —a collossal statue of Schubert reclining directly opposite the reviewing stand. On a float drawn by six black horses and If a fortune teller had predicted that I, surrounded by fifty pressure and the state of the state of Schubert reclining the If a fortune teller had predicted that 1, surrounded by fifty pretty girls, with their a sane woman of voting age, would gladly a sane woman of voting age, would guardy escorts, dressed in the costumes of Schustay on that grandstand for nine hours, stay on that grandstand for nine nours, seated on a hard wooden bench without a bert's time, waving garlands of flowers, seated on a hard wooden bench without a back (I developed one before night), with The monument represented perfectly the back (I developed one perore might), with no protection from an almost American simplicity and modesty of the master, all otection from an aimost American unconscious of the admiration of the would have answered "Prophesy unconscious of the admiration of the sun, I would nave answered Trophes, again!" but there we sat from nine in world. Shouts from thousands greeted the morning till sunset, watching the ever- this silent figure as it glided through the changing pageant before us. Some socie- crowded streets of Schubert's native city

are here explained.

placed in the studie, or brought of the placed and the plane rack when especially needed, is the following:

Sogni is CONCENTRATION. Lastly, tell the pupil that a nice long

The Essence of Opera or Almanzor and Imogen

AN OPERA IN THREE ACTS By S. G. ASHE

Imogen: My love! Almanzor: My soul! Both: At length then we unite! People, sing, dance, and show us your Chorus: Let's sing and dance, and show

ACT II. Imagen: O love! (A noise of war. THE PRINCE appears, pursued by his enemies. Combat. The Princess faints. (THE Prince is mortally wounded.)
Almanzor: Alas!

'em our delight.

Imogen: Ah, what! Imogen: Ah, me! People, sing dance, and show your mis-Chorus: Let's sing and dance, and show our misery.

(PALLAS descends in a cloud to ALMAN-Pallas: Almanzor, live! Imogen: Oh bliss! Almanzor: What do I see? Chorus: Let's sing and dance, and hail

ACT III zon, and speaks.)

THE ETUDE

How to Play Repeats

By Francesco Berger

Hon. R. A. M.; F. G. S. M.

PROFESSOR OF PIANO AT THE GUILDHALL SCHOOL OF MUSIC, LONDON

FRANCESCO BERGER, R.A.M., 1859

still actively and successfully engaged in teaching in London, was taken two years before the outbreak of the Civil War, or nearly

seventy years ago. Professor Berger's fresh and spirited style of

writing, combined with his extraordinary experience, give remark-

able interest to his articles.

This portrait of the author of the accompanying article, who is

soloists, of omitting the repeat in the Symthe third one, known as the Recapitulablown out to fill a prescribed space in the time we conform to present day fashion phony or Sonata. He urged that to do tion, faced with a note-for-note repetition program. so is not only to act in contradiction of of the opening part, with the slight modiwriter's views on the matter, are in com- than three times. plete support of the fashion which the his own opinions; and so long as he ex-

A Modern Creation

IT IS WELL to remember that what we now call the "Sonata Form" is a comparatively recent invention. There was an abundance of good music before it was evolved. To Haydn belongs the credit of having thoroughly established it as an accepted musical form, by his many admirable examples; and it may have originated in some such combination of conditions as

The concert audiences of former days consisted of far smaller numbers than those of today, and they were recruited from the fashionable, leisured classes. When these, having dined plentifully, indulged in music, they may have felt so vercome by its soothing, somniferous influence as to require a "Surprise Sym-phony" to arouse them. It may, therefore, have been a wise custom and a called-for precaution to repeat such portions of a work as a composer, conductor or performer wished to impress upon his hearers as the distinctive feature of the whole, There does not appear to have been any other reason, musical or aesthetic, for this

The Outline

THE FIRST SECTION of the Symphony or Sonata, now known as the Exposition, was, and has remained, limited to two distinct tunes, connected often, but not invariably, by a short passage now spoken of as a "bridge." When this section is completed (amounting practically to little more than an announcement of texts), a point has been reached where a double-bar indicates its ending; and it is here that the question of repeat or no repeat arises. The old masters did not hesitate long in their choice. They prefixed dots to the double-bar and washed their hands of the consequences. We shall return to this presently.

In the second section, known to us as the Free Fantasia or "working out" section, wide scope is given to the composer's fancy and inventive resources. He car elaborate or diversify preceding matter. He may modulate into remote tonalities He may employ contrapuntal devices. He can explore untrodden by-ways leading to refreshingly new scenery. He may metamorphose his texts into most ingenious patterns. All these resources, and many more, are legitimately at his disposal and

peared in a musical journal, in proportion as they are accomplished with We would prefer to hear the entire works and concentration. In omitting the repeat which the writer lamented the pres- skill and discretion. But after this highly without repeats on some future occasion, of the Exposition, we restore symmetry ent fashion, observed by conductors and imaginative and fertile section, we are, in rather than to have them presented to us to the work as a whole, and at the same

We are living in an age of quickened so is not only to act in contamentation of the composer's indica-direct violation of the composer's indica-from dominant into tonic harmony. Thus, pace and crowded hours. We have tion for the expression of his thoughts. The by the time the end is reached we have Our concerts are but half as long as those following remarks, embodying the present been regaled with identical music no less of our fathers. Our theaters play but one piece per night instead of the regulation three of olden times. Our novels are compressed into one volume instead of "(F IRST Subject)—My dear Friend: The weather here to-day has been mitted with the reservation that all questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of in- IT IS TO THIS referation that modern tions of Art resolve into questions of the IS TO THIS referation that modern tions of Art resolve into questions of the IS TO THIS referation that modern tions of the IS TO THIS referation that m dividual taste. Every artist is entitled to jection. Not all of us belong to the fashionable, leisured classes; nor have we absent altogether. We abridge distance by or will not continue. (Second Subject) presses them with courtest yo chers these others will accord him their courteous con- a concert, as to feel drowsy when there.

The presses them with courtest you contribute the presses them will accord him their courteous con- a concert, as to feel drowsy when there, messages. Even opera shows its prefer-would be welcome; for it is good for the messages. Not all of us care to have a portion of a ence for one act in place of the former land, and the farmers are beginning to work three times, when some of the time three or four with the addition of half- call out, for it is needed for the crops. thereby involved might have been more an-hour's ballet. The one object that ac- (Double bar).

NOT LONG AGO an article apmake the movement more attractive in interestingly employed on fresh music, tuates all these changes is to secure brevity peared in a musical journal, in proportion as they are accommissed with Westman and the secure brevity.

Here is a paraphrase, in the form of a letter, of what a piece of music built on the Sonata Form sounds like, when performed with the conventional repeats.

Exposition

The weather here to-day has been

Repeat

"MY dear Friend: The weather here to-day has been lovely. I cannot temember so fine a day for some weeks. But, of course, it is impossible to foretell whether it will or will not continue so. We may get rain this evening, and that would be welcome; for it is good for the land, and the farmers are beginning to call out, for it is needed for the crops.

Working Out Section

"IT IS A QUITE rare occurrence to have a fine day at this season of the year. Generally the spring is remarkable for, etc., etc. So that after such an exceptionally warm day, this evening or tomorrow may, etc., etc. In any case, should you be going out after dark, it would be safer to carry an umbrella with you. Not in every country is that useful article wanted as protection against wet; for in the east, etc., etc. And is it not curious to note that in some countries the color of the umbrella denotes, etc., etc. Many persons, on alighting from a railway carriage, forget, etc., etc. Have you ever attended a "lost property" sale? The variety of articles there collected might suggest to you a story in which, etc., etc. Have you read Johnson's latest one? I like it very much; but many critics assert that his long residence in China ruined his style, the climate there being, etc., etc. Having worked round the "climate," this is the moment for

Recapitulation

"MY dear friend: The weather here to-day has been lovely. I cannot remember so fine a day for some weeks. But, of course, it is impossible to foretell whether it will or will not continue so. We may get rain this evening, and that would be welcome; for it is good for the land, and the farmers are beginning to call out, for it is needed for the crops.

66 T is just beginning to rain. I thought I it might. Remember your umbrella!"
Would not such a letter be considered as intolerable tautology? And yet it is no more so than that to which we have to submit when the exposition section is



"THE MUSICIANS," BY CARO DELVAILLE One of the recent Triumphs of the Paris Salon

Affinity Necessary

repeated at a concert performance. Is it not time to reform this silly custom?

Art Permanence

form can be devised that is more logical. more symmetrical, more satisfactory in its duplex simplicity, than that of the Sonata. To crowd more than two "leading subjects" into one movement appears to be about as reasonable as to supply a statue of Venus with four legs; and to reduce the Sonata Form to one single motive would be as unreasonable as to endow her

Attempts have been and are still being made to induce us to accept other forms for our daily food, under the high-sounding titles of "Rhapsody" and "Symphoni Poem." They strike me as fit banquets for special occasions, tolerable at those times, but not suitable for daily consumption. There is too much license about them, not sufficient restraint, or proportion, or control. One loves to feel, when traveling by unfamiliar roads to unfamiliar regions, that one is still within hail of home. That beloved spot may be out of sight, but it need not be out of mind. While strongly opposed to unnecessary repetition, one wants to feel that the "first subject" is not completely wiped out, and that the contrast between it and the second one is, to some extent, an emanation. other words, that the two are "related by

MOMENTARY digression may be eagle, as he pounces upon his prey, with distant future to be superseded in public A MOMENTARY digression may be cagie, as he pounces upon his prey, with distant future to be superseived in public here permitted. In constructing a co-the sweet warshing of the tirty lark, when, favor by some other form of entertain-herent statement, I cannot admit a snuff- at invisible altitude, it pour forth its lay ment. It would not be difficilt to invent IT MAY BE questioned whether the box, an eagle, and a pianoforte as conall time, or is destined to survive for trasted subjects. They represent such Northway, played by de Pachmann, upon and not so overhardened with repeats as all time, or is doomed to be succeeded to bally different objects that they can be a concert grand, with the fox-trot of a what we now possess in this line. Wagall titude by some other, as former fash- neither compared nor contrasted. I can jazz band in a restaurant. But I can not ner, the later Verdi, and Puccini, already graduaty of some the contrast a smift-hox, small enough to sup-tomated. I very much doubt whether any property of Napoleon, with a much larger of montrast uttery modern formers and the property of Napoleon, with a much larger of not appeal to me. So give me a Beions have been by subsequent ones. contrast a snuff-box, small enough to slip contrast utterly incongruous materials; have done much in this direction. They one, said to have belonged to Washington, thoven Sonata, and I make you a present



can contrast the scream of the mighty Opera, too, may be doomed in the not izetti so readily supplied. Even the word "Opera," which, literally translated, means a "work," may have to go and some more easily pronounced term, such as "Bühnenfestschauspielwerk," may take its place.

In Conclusion

MY objection to repeats in general in-Cludes the accepted method of per-forming those delightful little movements, the Scherzo and Trio, the Gavotte and Musette, and the Menuetto con Trio. In these it is the custom, after twice playing cach part of the first, to proceed without a break to the second one, and to treat it in the same literal way, concluding by returning to number one without an in-termediate repeat. This means playing number one no less than three times; and, if this is tolerated, I see no reason for stopping at that-why not make it six, and let that suffice for two days?

Some enterprising music publishers, instead of marking the repeatable portion of a piece with a double-bar and dots (:), have seen fit to print that section twice in full, thereby elongating their copy and thus adding to the purchaser's expenditure.

(Continued on page 955)



Why a Conductor?

Some Lines to the Layman

By Hon. Tod Buchanan Galloway

WELL KNOWN JURIST AND WRITER, COMPOSER OF "THE GIPSY TRAIL," "ALONE UPON THE HOUSETOPS" AND OTHER WIDELY USED SONGS.



man stand there and one time of the recessing and rate of observable time earnest of this kind of conductors, and methods were a profound effect upon Wagner, by which make gestures before the orchestra. They leadership is when one hears the same and their work and methods were a profound effect upon Wagner, by which never look at him. The orchestra could body of men play under the direction of broadened and diversified until we come he eagetly profited and from which the play just as well without him." Wait a moment," said his musical

Eradicating an Error

listening to an orchestra, are ignorant of Handel pursued this method. not realize that the gestures and more and number, it was no longer ments of the leader before an audience of his plan of interpretation, accomplishes his result. If each player were a real artist, perhaps a conductor might be dispensed with; but that is asking for a conmand that each player must have a knowl- the eighteenth century, something more ing, the secret of a good performance. The "This," he adds, "is a very different thing edge of the composition to be performed than mere time beating became necessary conductor, Habeneck, had taught his or- from suggesting that the audience should as a whole-not only his own part-and for their proper interpretation; and the chestra to look for Beethoven's melody in watch the conductor at a concert His also that there must be unlimited re- art of conducting, as practiced to-day, every measure; and the orchestra song the work must be directed towards the eyes

Grove mentions that as late as 1924 an interesting experiment was made in Moscow, with an orchestra playing without a conductor. He adds guardedly, "It is

a competent leader and one who is not.

An Unanswered Query

operatic performances by the use of the the common one of thousands who, in and England. Lulli, Bach, Purcell and

With the development in orchestras, conductor and the players and who do however, as the wind instruments increased are only a part of his skill and work; that chord to be heard; and a leadership by of Beethoven's "Ninth Symphony," which the conductor, not only by the magnetism which the directions could be effected ing his men beforehand and fully in necessity came into existence. At first, copied the score himself and had made or wherefore. structing them in his ideas and wishes and for a considerable period of time, until they have a complete understanding such conducting was largely a matter of lost courage and for sometime gave up

to Richard Wagner who not so much music lovers of to-day are reaping the by his actual leadership as in the lasting effect of his written words produced a The orchestra was playing the Prelude

The orchestra was playing the Prelude
and Finale of "Tristan and Isolde," and
art of music it is not possible to learn
action. Aided as he was by Liszt and soon swelled with throbbing intensity to the climax of the Liebestodt. The air ance. That from the earliest times some handed on and absorbed by all great confairly vibrated with the passionate beauty sort of leadership has existed there can ductors since his time; and to no other ence; and that difference depends upon the of that immortal love song, and its con- be but little doubt. Such a leadership master does the world owe more of its this on left the audience thrilled and wood have been an attural and necessary exported to the control of the standard of the "There," said the Musician, "The per-fection of that climax never could have was customary to beat time for the Sistine 1869, in which he claimed—and justly— been achieved by the per-best raise. It been achieved by the orchestra alone. It Choir in Rome, with a roll of music called that many got their positions through be a conductor," says Wagner. He must was due to the guidance, the leadership of a sol-fa; and traces of the use of a baton court or high influence, which stirred the be able to put life and purpose into a perthe conductor, who played upon his men have been discovered among the Minne-lovers of music to a realization of the formance—to keep the players from going until they responded as a perfect whole singers. However, between that time and truer state of affairs. As a result, to-day to pieces and becoming individuals instead and gave us the overpowering beauty of the seventeenth century, we can learn but no conductor can obtain prominence as of a compact body. How often we see a little, save that it was the custom to direct such by having greatness thrust upon him; leader literally pulling the orchestra tobut, rather, he must achieve greatness by gether when for a moment they have harpsichord. This we know was the prac- hard work, slow laborious steps and a THE MISTAKE of the layman was tiec, first in Italy and later in Germany realization of his responsibilities. Other-the common one of thousands who, in an England. Lulli, Bach, Purcell and wise he cannot "arrive." Not only must from some cause, personal dislike or other cultured in the highest realms of music.

> and confused by the indifferent conducting was given every year at the Leipsig Gethrough the eye rather than the ear of wandhaus Concerts, that, although he had though he may not understand the why an arrangement of it for two pianos, he the study of Beethoven. It was not until he heard a rehearsal of that symphony by the orchestra of the Paris Conservatoire WITH THE PRODUCTIONS of the that the scales fell from his eyes and he wonderful group of composers in understood the value of correct conduct- was conducting without hearing the music.



66 TOO NOT SEE," said the Layman, said, with very good results," but com- came about as a natural evolution. Spohr, melody. He patiently instructed, and his I "what is the object in having that ments no further. The best example of Mendelssohn and von Weber were among men obeyed him. This exhibition of the man stand there and beat time or the necessity and value of orchestral the earliest of this kind of conductors; result of preparation and instruction had

The Bond of Sympathy

BETWEEN a commonplace reading of a composition and that intended by the composer, there is a world of differseemed on the point of disintegration. Again, how pained we have been when a conductor be deeply schooled in the arrival reason, an orchestra and the conductor of conducting, but he must also be deeply are "on the outs." How instantly the audience realizes that the perfect unity of Wagner tells us that he was so disturbed purpose and harmony of ideas, which make a perfect accord and therefore a satisfactory performance, are lacking. Even the layman knows that something is wrong,

A Moving Picture

BOULT, in his Technique of Conducting, says that if one were to watch a moving picture of a good conductor at work it would be possible to tell what he

of his orchestra and only towards the



THE PHILADELPHIA SYMPHONY ORCHESTRA

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A CARICATURE OF RICHARD STRAUSS

time, as they must be reading the score be- of producing sudden, erratic or startling eccentricity in action or dress impresses fore them; but they do look at him free effects, then the beautiful, unblemished only the simple-minded. The real lover quently. A mere glance is all that is neces- Venus becomes a tinted Venus. sary, especially if it is given at essential places. This is particularly noticeable in the performance of a concerto, either piano or violin, where the conductor watches both the soloist and his men, while the latter depend entirely upon their conductor.

In 1916, G. B. Robinson, conductor of the Public Orchestra in Bath, England, performed an interesting experiment in a lecture-concert there. The orchestra was reversed and the players had their backs to the audience, Mr. Robinson took his place, facing the orchestra and in full view of the audience, to interest and instruct the latter in the art of conducting. In his lecture before the concert he explained that "An instrumentalist plays on his instrument and a conductor plays on his orchestra. As an instrumentalist can learn to play only by experience, so is the art" of conducting learned by experience. But a conductor has to rely upon the good will of his performers, whereas an instrumentalist does not have feelings to consider." After explaining the various compositions to be performed, he proceeded to illustrate his point by his conducting.

"Team Work" Essential

T IS NOT difficult to imagine what the orchestra had his own ideas of tempo; what hopeless confusion if there were not a master mind to dictate-a leader who by his conducting virtually said, "Whatever may be your individual opinion upon this or that passage, remember that you are to take mine and thus insure harmony and

A good conductor generates a "family" feeling in his orchestra. The leader is sympathetic and the men responsive. A fellowship is engendered by mutual understanding and pride in cooperation—a rule so to speak of "one for all and all for

Poor conducting or interpretation on the part of a leader not only completely deceives the uninstructed in an audience but also destroys the enjoyment of the enlightened. What the layman fails to appreciate, in watching the conducting of an orchestra, is the fact that the leader brings out not only the correctness of execution but also that musical message to which notes and sounds are but means of expression. He does not realize that he is witnessing a psychological effect, the inviting thread of influence which transforms as if by magic a more or less indefinite sound picture into a beautifully formed

mind, and causing listeners to ask them- drifted into one of mediocre calibre. selves how it is that a composition with Those who now hear it realize that it which they thought themselves to be thoroughly familiar should all at once become
lights the ear and with a billiancy, vitality a different thing. As Weingartner says, "Out of the garment of tone there emerges the spirit of the art work; its neble commance, formerly only confusedly visible. is now unveiled and enraptures those who lish birth and English training; but he are privileged to behold it." It is the immay be said to be an American conductor, position of the will of the conductor upon as all his experience has been with Amerthe players which mystifies the laymen ican orchestras. May we not therefore Temperament is a much abused but neces- say that his success is the outcome of the sary word to describe certain results. It opportunity which an American orchestra cannot be acquired by education, hard offers? . work or favor. It is an inborn free gift Sometimes the layman is annoyed at of nature. It is an endowment of the what he terms the antics of a conductor. heart, not of the understanding.

The Source of Power

ing directed by the mind. In other words, accurately translates to the players the they come from feeling guided by intellect. rhythm and feeling in his mind. This Art works or art performances exist only quick response of the hand to the brain for themselves or for their own beauty, is the quality which distinguishes a good players do not look at their leader all the If they are trifled with for the purpose conductor. It must be remembered that

> that artistic interpretation of a musical composition originates in deep feeling; but the conductor must see to it that his intellect dominates everything which pertains to it, such as technic and the calculation of effects. He prevents the deep feeling from becoming false sentimentality. The conductor does not ask of the score, "What can I make of this?" but "What has the composer endeavored to say?" In- "How great is Beethoven, Bach or to blame after all." stead of being a mere time beater, a conductor is the most important personality in the realm of recreated music. He either is it for the layman to bear in mind that, can educate and elevate by a performance or, by poor leadership, can create in an audience not only indifference but even dislike for the poblest of arts.

A Landmark in Conducting

N INTERESTING instance of the many times, with careful explanations of power of a conductor, who by the the "whys" and "wherefores." combination of feeling and intellect produced a triumph, was that of von Bülow. to himself, absorbs its contents until it When he was conductor of the Meiningen is almost a part of himself; and then he conductor Orchestra, it was rather poorly equipped passes it on to the orchestra at rehearsals. and by no means equally proportioned. The old saying that, "When one can and Stokowski achieved their results," Yet with it he surpassed larger orchestras neither play nor sing he becomes a conworld-famous for their superior artists. ductor," came from the inability of the interpretations heard at concerts; The latter were led by mere heaters of uninitiated to fathom the mystery of con-T IS NOT difficult to imagine what the result would be if each member of an little orchestra into a complete unit—the clared that America leads the world in the perfection of ensemble. It seemed like a care given to preparing a symphony cor single instrument upon which von Bülow cert. Rehearsal is piled upon rehearsal played as upon a pianoforte. His name He said, "We worked four years in Debecame a landmark in the evolution of the troit on Bach's 'Passion according to St. art of conducting.

Another example, more familiar to the taken to New York." Some one has well present day lovers of the power and said that the power of a conductor over leadership of a conductor, is shown in the his players is even greater than that of case of Stokowski and the Philadelphia a player over his instrument, in as much Orchestra. When he took over that or- as the mechanical element is entirely ab-

It came upon the mid

vision, created by a controlling heart and ganization, from various causes it had

Let him remember that gesture is the conductor's means of expression to the or chestra, not to the audience. What good T THE SAME TIME the best results touch and tone are to the pianist, gesture in conducting arise from the heart be- is to the leader. By it he quickly and of music looks beyond to what the result The untutored auditor misses the fact is in actual merit.

"Toiling Upwards in the Night"

such a conductor." Of prime importance

great as the result of a performance may

well as Henderson who says; "He is one of the princes in the kingdom of music THE CAPACITY of the orchestra to This man who turns his back upon us all, perform and of the listeners to that he may play with his little stick upon enjoy is stimulated by the imagination of this hundred-voiced instrument. And it conductor. Remembering this, the sometimes we lose ourselves in hysterical personality of the conductor will merge wonder at the results he produces, and into the personality which created the come to think that the baton is a musi composition, and we find ourselves saying, cian's wand, perhaps we are not so much not, "How great is such or

1. What early form of conducting was be, it has not been achieved suddenly or used in the Sistine Choir? on the spur of the moment. At a per-2. How did the great group of eight-

taught them at rehearsals-not once, but 3. What are some af the qualifications necessary to a successful conductor.

A conductor first takes the composition au orchestra? 5. What is the "saurce of power" in a

THE following is a good method for teaching the triads, especially to the

In the first little piece which has the notes, C. E. G, explain to the pupil that these three notes, when played together, form what is known as a triad. Explain that the first three letters of the word (tri) means three; hence a chord of three notes. Also at this time it is well to tell the student that all chords, no matter how many notes they have, are formed from the triad. The teacher can make this more explicit by showing the pupil an example from some concerto or piece.

Let the pupil play C, E, G. Explain that this is the root position of the C triad. For the other positions, in order to avoid any confusion, tell the student to keep the two top notes of the root position and put the bottom note (C) on top. Tell him that he is now playing the first inversion of the C triad. In like manner have the pupil keep the two top notes and put the bottom note (E) on top. Explain that this is the second inversion of the C triad. The other triads may be taught



A CARICATURE OF ARTHUR NIKISCH

sent from the connection between the conductor and his players

As to, "Why a Conductor?," perhaps no one has answered the question quite so

TEST OUESTIONS ON MR.

formance the conductor is only recalling eenth century composers affect orchestra to the players what he has laboriously leadership?

4. How is "team-work" achieved in

7. What is the secret of the thrilling

Teaching the Triads By EARL C. JONES

Style in Singing

By HERBERT WITHERSPOON

THE FAMOUS BASSO OF THE METROPOLITAN OPERA COMPANY, NOW PRESIDENT OF CHICAGO MUSICAL COLLEGE

W HAT IS musical style and how is it best obtained? This calls up the matter of comparisons between the artists of the past and the artists of the present. The decision on the part of a good many is that the present-day singer is not the equal of his forerunner in real art and style. But the habit of slighting the present by praising the past is not unusual and always brings mind two very important questions The first is, "What is Style in Singing? and the second is, "Does Style Change with the Times?"

Style, of course, must depend primarily upon technic and good taste. A perfect technic and unfailing good taste once acquired, all other accomplishment is a comparatively simple matter. Technic has come to be looked upon, unfortunately, as some special form of study and procedure which gives to the student extraordinary development and control of his physical powers without relation to expression.

As men have investigated physical law of the vocal organs for singing and of the fingers and arms for violin and piano playing, each investigator has developed some special method of training these organs. Sometimes they have proclaimed real truths. Sometimes they have indulged in all kinds of fanciful theories, their imaginations running away with the aforementioned physical laws, preventing rather than aiding their operation. So there have been developed in the past three or four decades some most extraordinary fads and fancies, especially in the art of teaching

A Division That Slays Art

HE RESULT of this has been that technic has been divorced from expression. There are too many teachers who ave specialized in what they call vocal production, or diction, or have proclaimed themselves "tone specialists," all of their energy being expended upon the development of some peculiar kind of technic, without regard to expression and without the operatic stage every gesture made af- parts are. We find some very marvelous taking into consideration that expression fects the color of the voice and therefore things, the knowledge of which may enand technic must be complementary to the expression of the singer.

There is no such thing as acquiring some peculiar form of technic and then hitching it up to whatever expression the artist wishes to ally with it. Expression develops technic and technic develops expression. Even the singing of exercises should be done with some definite mood value-such as that of elation or enthusiasm or repose

In the coordination of vocal technic with facial expression and bodily position we find a fundamental of style. Concert singers little know what a great part in their performance the expression of the face plays, and how also the position of change. the body affects the tone. Even the opera plicable to every kind of music sung or these elementals. singer knows all too little regarding this subtle form of expression

We have already found fundamentals of style, first, in natural freedom in technic which allows the vocal organs to adjust themselves in an almost limitless number of combinations for the formation of tones of all colors, expressing all kinds of emotions, second, in facial expressions which definitely affect the technic and the formation of tone, and, third, in bodily position including the gestures which the singer feels and suggests but



HERBERT WITHERSPOON

ETUDE readers interested in vocal study will be glad to know

that a number of valuable articles by distinguished specialists

will shortly appear, including one from Frantz Proschowsky.

When Scales Are a Waste of Time EXPRESSION and technic must go be brought out by investigating the re-hand in hand. This does not mean that we do not have to practice scales and of musical expression. For instance, we exercises. It does mean that it is per- say the elements of form are rhythm and mechanical fashion without any expres- style must be the same as the elements of

tions given at the beginning of this article: with certain other elements of form and "Does style change with the times?" Of style—accent, speed, intensity, volume and course it does change in its outward forms. color. We also find that each one of music came originally but also what musi- interpretation through the musical phrase.

does not execute on the concert stage. On cal tone really is and what its component hance our powers far beyond what we may imagine.

Some of the fundamentals of style will fectly useless to practice technic in a melody. The elements of expression or form. Then we must recognize that the Now, we must consider one of the ques- expression of various moods is concerned But the fundamentals of style do not these elementals is vitally concerned in ex-They exist always and are ap- pression and that expression depends upon

played. So the artist should go back to Accent can alter the feeling of rhythm. the very beginning of music that he may It may be used purposely for all kinds of understand not only from what sources effects or to enhance the value of musical Speed and Mood

S PEED IS definitely related to mood. For instance, we may play a march in regular march, or walking, tempo. Increase the speed and the piece is no longer a march but an expression, perhaps, of elation or enthusiasm. If the speed is augmented beyond a certain degree, the piece becomes confused and incoherent. The march becomes a riot. But if the speed-is decreased the march becomes a funeral march. If we keep on decreasing the speed, all semblance of rhythm and accent is lost and expression destroyed.

So we learn that, while speed may be adjusted to the requirements of the voice, (whether, for instance, the voice is a light coloratura soprano or a heavy bass) yet we cannot transgress certain limits with out destroying the expression supposed to be in the composition. Therefore, we find that speed is a vital element in coherence. Just as we must not stop the motion (or going) of a piece, so we must also not unduly increase its speed, lest the coherency be lost. Is not this a little like speed used in talking? We can easily become incoherent when we talk too rapidly, or very dull and uninteresting if we speak too slowly, both speeds depending upon what we say. So speed (or tempo) is a fundamental of every mood.

We find also that intensity immediately affects the tone in its vital character. Certain moods will call for very concentrated intensity of tone. Other moods demand less intensity, less concentration and therefore more warmth and breadth. This intensity is closely allied to the color of tone. The expression of love and affection, for instance, would not require such intensity as would the tone expressing determination, or revenge, or hate, or command. Volume or loudness may also vary in intensity and must be obedient to laws of mood value.

All such aspects of the vocal art go hand in hand with technic. Otherwise we force the voice, or we allow it to become too spongy, soft and indefinite. In every case the throat is wearied.

Color is associated with all. Nobody could possibly sing two diametrically opposed rates of speed with the same kind of color. Color, intensity and volume, therefore, are mutually interdependent.

A Sense of Proportion

TE ARE BROUGHT to the realization that style is dependent upon good taste, a sense of proportion and values, coherency, and the association of these items of rhythm, melody, speed, intensity, volume and color. Much of this association can be learned by the common sense application of expression to technic and of technic to expression. We can readily see that even the practice of scales at different speeds, intensities and volumes will bring about different colors and monds.

The weakness of a stereotyped vocal method whereby the voice of the singer is limited to one placement, and, therefore, to one color, one intensity, and, only too often, to one degree of volume, is readily observed. Colors of the human voice are caused by changes in resonances in the voice. Moreover as resonances change, we not only get different colors

(Continued on page 945)

Master Chemes the World Loves Best





The Hallelujah Chorus

A LTHOUGH Handel's success with his Italian operas in England had been at one time phenomenal—Rinaldo having been particularly liked-he grew finally to have such a distaste for the storm and stress of operatic performances, with the temperamental singers, carping critics and inevitable financial responsibilities, that he decided to abandon this type of composition in favor of oratorios. In 1720 he wrote Esther; and this was followed by various works such as Deborah (1733), Athalia (1733), Saul (1738), Israel in Egypt (1738), and then, in 1741, the Messiah. This latter is surely the world's most beloved oratorio. Performances of the Messiah are yearly events in hundred of cities. The first performance of the Messiah was given for char-

ity and took place on April 13, 1742. Incidentally, Handel had taken only twenty three days to compose this masterpiece! At the first performance the audience became more and more enraptured as the singing progressed, till finally, with the beginning of the Hallelujah Chorus, excitement reached fever pitch. Suddenly the king rose in tribute to the composer, and the audience joined him in standing till the

Even Handel seldom trod such exalted ways as exist in this Halleluish Chorus—and he is said to have told a friend that during its composition it seemed to him that the very gates of Heaven itself swung wide and he could glimpse for a fleeting moment the sublime wonder of the land above



Noël, by Adolphe Adam

N OEL is a French word—derived, incidentally, from the Latin natalis, meaning "birthday"—and noels are carols and other songs celebrating the birth of Jesus in Bethlehem in Judea. How natural that there should be so many peans hailing this, the most astounding and most blessed event in history! Among them, one of the most popular is the Noel by the French composer Adolphe Adam. This composer was born in 1803 and died in 1856.

This is certainly a perennial, and each year school children, church singers, choruses and radio broadcasters per-form Adam's Noel. Somehow its creator caught up in his melody all the flooding joy of the Savior's birth.

Adolphe Adam was famous for his operas-especially the one called Le Postillon de Longjumeau. M. Adam studied music with such famous French masters as Benoist and Boieldieu. In later life he was made professor of composition at the Paris Conservatoire, though this same institution had not looked upon him during his student days as little more than a talented dilettante and not to be too greatly encouraged. It is said, in fact, that he was allowed to enter the Conservatoire only on the amazing condition that he promise solemnly never to compose music for the stage. As you can discover from a list of his works, he promptly forgot this condition as soon as he had left the Academie. THE ETUDE

Evolution of Piano Playing and Virtuosity

By ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Translated from the French by Florence Leonard

(This is the Sixth and Last in the Series of Notable Articles Which Began in the July Etude.)

poses, and very much the same were Wieh- which is not surpassed; Guiomar Novaës There are many names of virtuosi which be found in the Breithaupt technic; but day. Breithaupt's method includes many points not known to Deppe; and some of his fundamental principles are quite opposed to those of Deppe.-F. L.)

Myra Hess and Irene Scharrer, both re- ideal sonority, surprising style, animation, markable, both interesting exponents of his method. William Mason, a pupil of Liszt, is another pedagogue whose works temperaments of our day. Ignaz Friedon the technic of the piano are of the first man, whose interesting works are not yet rank. But there is only one good method—well enough known, is also a player of which is, to be able to play the piano! To formidable technic, of delicate and sensichange method is not always to improve method.

"The Valkyrie of the Piano"

WE HAVE almost reached the end of our list and have not yet mentioned the admirable Teresa Carreño (1853-1917) who had rare musical intelligence and whose passionate, superb talent is famous. She studied with Georges Mathias. So did Raoul Pugno (1852-1914), exuberant and charming; and also Theodore Rit-ter (1841-1886), the most finished pianist of the French school, having wit, finesse, rhythm, vivid color, sentiment and styleall these qualities. Three admirable virtuosi of this period were Francis Planté, with clearness of style; Louis Diémer, most accurate; and Delaborde, of fiery spirit. Alfred Cortot was younger than these, but also remarkable. These are the most famous of the French pianists.

Throughout Italy, Germany, England and America, many conspicuous artists con-tribute each his share of novelty to the art of the piano. Space permits the men-

An Italian Group

IN ITALY, Giuseppe Martucci (1856-1909) was a very remarkable pianist and a professor of the highest rank. Enrico Bossi was another. Beniamino Cosi (1845-1907) wrote a work on piano technic which will be a classic. Mugellini (1871-1912) was a charming virtuoso and an interesting teacher. His Metodo d'Exercizi Tecnici is strikingly original. Giovanni Sgambati (1843-1914), and his pupil, Felice Boghen, produced some "Exercises Journaliers (Daily Exercises)" and instructive editions of unusual worth. Ernesto Consolo, the pianist, is a remarkable

In Germany we have Ansorge, Edwin Fischer (a pupil of Breithaupt), Gottfried Galston, Arthur Schnabel, Petri and Gieseking. In America are Ernest Hutcheson, an exceedingly worthy artist, and a long list of foreign artists who have become naturalized Americans. Among these latter must be mentioned Alberto Jonas of rare cultivation, who has brought out a

Vienna, was the author of numerous significance, which will be epoch-making, tuoso talent is uncontested and incontest—the pedals, has been increased to the interesting works for teaching pur- Josef Lhévinne has a boldness of technic able.

Some Living Titans

amental principles are quite opposed to hose of Deppe.—F. L.)

Two charming pupils of Matthay are Arthur Rubinstein, of miraculous technic, for the state of the contagious passion, soul, sensitivenessone of the most extraordinary virtuoso

mayer, Teichmuller and Ruthardt of Leip controls infinite modulations of tone by her might yet be mentioned, some of them very was gradual. Before the day of Johann zig, Tobias Matthay (1858) in London, skilled fingers, and knows beauty of detail, remarkable. But I shall content myself and his excellent disciple, Cuthbert White of nuance, of soul, and the style of each with adding only a few. Wanda Landow-was not used at all, upon the keys. It and his external more of the method of Matcomposition. Wilhelm Backhaus has everyska is a very intelligent musician, remarkwas placed upon the wood, to support the thay, like that of Breinaupt in Berlin, thing-fullness, power and delicacy, able clavecinist and pianist of charm, hand. contains many ideas of Ludwig Deppe There are still others, whose names escape Among the French virtuosi are Youra (1828-1890), an interesting teacher though me, since I have not heard them. Siloti Guller, whose pure, expressive style is most (1828-1890), an interesting teacher though little known. (Certain ideas of Deppe may ranks among the greatest planists of the ranks among the greatest planists of the captivating; and Jeanne-Marie Dorré; the new Carreño, whose prodigious memory, magical technic, bravura, all combined with

grace and delicacy, make a rare artist.

Side by side with the ever increasing skill of the virtuosi, one must inscribe in the book of gold, of Progress, the names of the makers of pianos-the artisans or inventors who were geniuses. The ideal tone quality of certain instruments, their power, their clearness, are prodigious. larly on the keyboard, upon which they From Hans Ruckers and Cristofori to formed a parallel line. He played with so Steinway-what a road they have tra-

Growth of the Piano

ANS SCHMITT (1835-1907), of masterly "School," a work of the greatest original expression. His marvellous vir- half. The volume of tone, modified by

The evolution of the hand in playing Sebastian Bach and Couperin, the thumb

The following is the fingering of the scale of C, used by Purcell in 1684: Right hand: 1234343434343 (2 oc-

Left hand: 54323232323232321.

Bach invented a fingering which not only used all the fingers but also made the thumb of the first importance. It became more important than the other fingers. According to Forkel, Bach played as follows: the five fingers were curved so that their tips would fall perpendicucontrolled a touch and one so little emphasized, that the movement was scarcely perceptible. Only the first joint of the tive talent, spiritual, vivid. Last, but not least, is Sergei Rachmaninoff, whose ConTHE PIANO at its birth had but 61 least, is Sergei Rachmaninoff, whose Concertos, Prélades, Sonata and Etude Fantasies are works full of strength and of for the planist is thus expanded by a taken the fingers were lifted very slightly above 'Method," that the hand should "attack" the key sometimes by caressing it gently, sometimes by approaching it suddenly as a lion on its prev!

Thalberg says: "It is necessary to knead the piano with a hand of steel and with fingers of velvet."

Piano Literature Expands

THE MODERN MASTERS of the piano have enriched its literature with new effects which tend to transform the descendant of the modest clavichord into a sort of miniature orchestra. Tschaikowsky, César Franck, Grieg, Widor, Scriabin, Liapounoff, Debussy, Ravel, Albeniz. What technical inventions are the results of their genius! Subtle and complex, the art of Debussy or Ravel is revealed in the refinement of their harmonies, the elasticity of their rhythms, and their delicate sense of tone quality. Both are like silversmiths in music, often producing effects rather for the brain than for the ear. They love the piano; they know it well; they have produced masterpieces for it. (Preludes and Estampes by Debussy, Sonatine, Ondive, and Scarbo by Ravel.)

These observations shall close with a thought of Anton Rubinstein: "Instrumental music is the most intimate friend of man. This we must admit, particularly when we are suffering. But of all instruments the piano is the one which responds best to this feeling. Therefore I consider the study of the piano a benefit to humanity, and I should make it obligatory, in a school curriculum, in order to insure to the pupils this personal pleasure. I had played so much in public that I observed that I did better before an audience than for myself alone. And when observed that I played better for myself than for others-from that day L ceased to play in public." Other interesting thoughts in this field of study will be found in "Mezzotints in Music" and "The Royal Road to Parnassus" by James



LEOPOLD GODOWSKY AND ISIDOR PHILIPP A RECENT PORTRAIT, TAKEN IN PARIS

A Table of the Sonatas of Beethoven In Order of Difficulty

Sonatas, Easy, Op. 49, Nos. I and 2. Sonatine, Op. 79. Sonata, Op. 14, Nos. 1 and 2. Sonata, Op. 2, No. 1. Sonata, Op. 10, Nos. 1 and 3. Sonata, Op. 22 Sonata, Op. 2, No. 2. Sonata, Op. 10, No. 2. Sonata, Op. 78. Sonata, Op. 2, No. 3.

Somata, Op. 28

Sonata, Op. 26.

Sonata, Op. 31, No. 1.

Op. 2, No. 2	Sonata, Op. 106.
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	Appassionata180318
Op. 79.	
Op. 81.	L'adieu1809-
	18
Op. 101 Op. 106	(Hammerklavier)18
Op. 110	
	ata, Op. 106, Beethoven us
FOR the Sor	iata, Op. 100, Decilioven us

and marked the speed of each movement. It is thus an excellent document for us today. Maelzel had, within about two years, made known this valuable aid, and the master, asked to give his approval, had written in 1817, a letter praising the metronome and promising to be one of the first subscribers to it. The Sonata was

Maintaining Concentration in Practice By WILLIAM J. O'TOOLE

HE SUN shining through our win- mind, scheduling the types of study that dowpane warms us by its mild dif- require the most concentration when the fusion of heat. If, however, we mind is fresh, while drill work on études focus the rays through a special glass, if, with which he is familiar, memorizing in other words, the sun is made to concen- which has passed through the analytical trate its heat, we can burn a hole through stage, and all work which requires mere a block of wood. So, in practicing, if we repetition, may be studied when the concan focus the mind's energy through the glass of sane practice methods we shall be able to absorb completely the most difficult page of music. It is the business of the teacher or of the good musical magazine to furnish the glass, but it remains for the planned for two hours' practice. student himself or for the parents of the very young child to hold the glass in posi-Technic-15 minutes tion, that is, to see that the daily practice

The length of a practice period should depend entirely on the ability of the student to concentrate. For the average student fifteen to thirty minutes is the proper length for maximum results, though an advanced student or professional may at-tempt an hour period. After a few minutes of physical exercise or a walk around the block, another period may follow im-

mediately. If a longer period is attempted there are bound to be lapses of attention in which mistakes will occur or hazy impressions will be formed, thus canceling the effect of the concentrated study which preceded. By dividing the available time into a number of short periods the attention can be kept at a white heat. Moreover, in the interval between, the impressions will have had time to deepen, to become a part of the student's mental

Perhaps one of the reasons why busy men get so much done is that they vary their activities but work on schedule. Students may do the same: there is no reason for keeping the school homework and music practice each in a separate long period. Punctuating with music the several hours of mental effort required for school lessons will leave the brain less fatigued. Short periods of instrumental studmay be sandwiched between school studies, with advantage to both.

In order to secure the best results the student must be reasonable in taxing his

centration is not quite up to par. The morning is, of course, the best time for work demanding analysis, for new work of any kind. The following schedule is

New exercises involving special concepts of touch, motion or weight re-lease; new patterns in broken chords, scales or arpeggios.

Memorizing-15 minutes

In its first stages or the committing of some particularly difficult passage which was not mastered the day be-

New Piece-15 minutes

Analysis and repetition of difficulties using variations of rhythm, touch and tonal group.

2. FOR LESS INTENSE PERIODS:

Harmony 15 minutes

expression in the simple ternary form pieces, etudes or exercises as he practices

will vitalize the student's re-creation of the composer's ideas

The next thing is to earry out the daily dynamics to eliminate fatigue and al- plan. Let the student remember that more low longer concentration on the same concentration is required in approaching anything new. If he follows his plan religiously for a few weeks he will soon Etudes or, Drill Exercises—30 minutes
Working for endurance, speed or a
Working for endurance, speed or a particular tone quality. Patterns in he is forced to miss his practice hour. He broken chords, scales or arpeggios that knows that irregularity in the habit of are well learned may now be done cating makes him uncomfortable and is not conducive to good health. In a similar Interpretation and Repertoire-30 min- manner he will let him feed his mind with daily practice if he is to be healthy music-

stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and as a balanced diet for the best re-vills from musical feeling will delight the esthe- each meal. Let the student, therefore, rule tic sense, make the student forget that off a sheet of paper each week into halfhe is tired and even give him new hour blocks with the days of the week at energy; one old piece every day. the top and the half-hour periods along the left side of the sheet. He can then in-At the keyboard or written. Creative sert the names of the composers of his

> and bring the record to his teacher. Keeping a record of his practice in this manner will help him to form the habit of regularity.

In a lecture delivered at the Training School for Music Teachers, in London, Ernest Fowles declared: "The appreciative study of

music implies the development of taste. It is impossible to obtain a refined taste from music glone. The mind empty of all things save music is a danger to the race. Taste requires the stimulant which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready ccho in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher so to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students.



ROOM IN THE FONTAINEBLEAU PALACE, FRANCE, DEDICATED TO THE MEMORY OF THEODORE PRESSER MARCEL DUPRE, WITH A CLASS OF ORGAN PUPILS

THE ETUDE

Milan's Famous Conservatory

EAVING THE Casa di Riposo per

Musicati, we paid a long awaited visit

erly named in honor of Italy's great idol,

Verdi. The building it occupied was for-

merly a convent. The romantic history of

this famous institution reaches far back

into the archives of history. The duke of Milan, Ludovico Sforza, founded a school

there as long ago as I483, nine years be-

fore the discovery of America. Save for the conservatory founded by Pope Nicho

las V in I482, it holds the rank of being Italy's first music school and possibly one

of the first public schools of music in the

Over a century later (1570), the great

Claudio Monteverde came to this school

and it became one of the most widely

sought of all European musical seats of

learning. Monteverde in his day was re-

garded as a great modernist, even a dan-

gerous iconoclast. He abandoned many of

the old rules of counterpoint and intro-

ninths, to say nothing of the diminished

triad, with an audacity which shocked his

contemporaries and delighted posterity.

Among other things he invented the de-vice or recitative for dramatic music.

Napoleon's Encouragement

of Milan. The order was issued by Eu-

and son of the ill-fated Creole Josephine

twelve years younger than his step-father.

He was, himself, a soldier of no mean

great interest in the new school, and it

was soon in flourishing condition. Its ac-

tivities were not interrupted until the Aus-

trians scized the building for military pur-

poses in 1848-1849. It occupies a building.

once a convent, annexed to the church of

Santa Maria della Passione. The conserva-

brilliant Italian modernist composer, Ilde

mous opera house in the entire world.

gifted Fausto Torrefranca.

to the famous Milan Conservatory, prop-

Milan, the Shrine of the Opera

FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES—VISITS TO THE SHRINES OF MUSICAL ART IN EUROPE

By James Francis Cooke

PART II



TEATRO DELLA SCALA, FROM THE STAGE

days. It was the largest and finest theater when they can be obtained. THEN FOLLOWED a period when the musical traditions of Milan were a gallery above them. The building is 330 largely focused upon vocal music; and in 1807 Napoleon Bonaparte issued a decree fect long and 122 feet wide. Its greatest founding the present Royal Conservatory feature is its huge stage going back from the footlights I45 feet, with a width of 98 gene Beauharnais, stepson of Napoleon The proscenium opening is 54 feet wide. The capacity of the house is 3600. The Empress was six years older than Approximately one thousand employees are Napolcon, and Beauharnais who later asrequired to maintain it, including one hunsumed the name of Napoleon was only dred and fifty dressmakers and tailors.

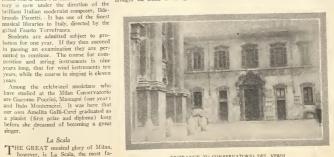
At times it operates a school in which some fifty choristers and sixty dancers are kept in training. Far be it from us to make comparisons of the performances at the music drama. La Scala with our own magnificent Metropolitan Opera Company. With Gatti-Casazza and Toscanini on Broadway, we have the managerial and artistic brains that have brought La Scala to its greatest recent choristers in wonderful semblance of life.

duced boldly unprepared sevenths and Curiously enough it takes its name from heights. We have not, however, the ecoa church, since when it was built in 1776 nomic situation which permits the Milan under a decree of Empress Maria Teresa house to employ artistic labor at a vastly of Austria, it was erected on the site of lower figure and therefore give an immense Santa Maria della Scala (St. Mary of the amount of attention to necessary detail. The admission prices at La Scala are by The cost of the original building was no means cheap. Five, six and seven dolabout \$200,000, an enormous sum in those lars are asked for good orchestra seats

The ensemble, mise en scene and "atmoshaped interior has five tiers of boxes with sphere" at La Scala are simply unforgetthere for a performance of the spectacular 'Andrea Chénier" of Giordano. We are first confronted with the fact that the audience has come eager to hear an opera, not merely as a part of the social whirligig. There is some difficulty in announcing the beginning of the acts. This is accomplished by turning out the lights at intervals in threatening manner. Finally, when absolute silence is secured, the Maestro's baton descends, and one is instantly lost in

As the Milanese Know It

T HE colossal stage permits of the move-



ENTRANCE TO CONSERVATORIO DEL VERDI

The artists seem to live in their parts, rarely stepping out of the picture to solicit applause. The court scene is appalling in its reality, and, when we come to the final act in which Andrea and Maddelena ascend into the tragic cart that is soon to move beyond the massive prison walls to the guillotine-the apotheosis of Love and Death-we join with our Italian hosts in uncontrollable bravos. This is opera as the Milanese know it. If you have difficulty in finding that age-

old charm in Milan that you have come to look for in Perugia, Orvieto and Viterbo, you may ascend to the roof of the Milan Cathedral (providing you have the legs of a mountain climber) and look northward over the unspeakably gorgeous panorama of the distant Alps. These are not the neaks that one associates with frigidity (although they are snow-crowned) because nestling at their feet, one finds that semi-tropical paradise known as the Italian Lakes. At 110 place in the world is one so overwhelmed with beauty. Lago Garda, Lugo Como, Lago Maggiore, Lago Lugano-dreams of beauty, incredible in their charm. Here color runs riot with romance. Small wonder that it has been for twenty centuries the incessant inspiration of poets, painters and musicians not merely of Italy, but of all the world.

Milan, of all Italian cities, is most like America. In fact, in its hustle and bustle even Americans are somewhat nervous. The people are extremely intelligent and affable. In the older days, largely because of the prestige of La Scala, it vied with Paris as a center of voice culture. Vocal music and opera are still paramount; and in this way it is characteristically Italian.

There is, of course, a marked contrast between such a conservatory as this and the modern conservatory equipment. It is the same difference that one finds between Magdalen College at Oxford, England, and, let us say, the prodigious and marvelously efficient new Law School of Northwestern University at Evanston, Illinois Probably no more beautiful hall exists in America than this one at the Northwestern University Law School, modeled after the ment of huge masses of singers and English Parliament Building; but it is as different in its atmosphere as a Roman

burial lamp is from a Klieg light.

The problem of education is to determine whether the atmosphere of the ancient building, often approaching ruin, is more suitable to the education of the young than is a modern building equipped with every imaginable convenience and improvement; as, for instance, some of the new American conservatory buildings which, from the standpoint of artistic beauty and physical effectiveness, transcend many of the

fine t in Europe. People in this day and age of the world are becoming insistent upon results rather than upon dreams. The magnificent record of the Milan Conservatory is history. We are of the opinion, however, that the new era in musical art which we are entering, while depending for its dreams upon contact with the old, will flourish more luxuriantly amid modern surroundings, provided those environments are in keeping with the finest translations of artistic ideals of yesterday to those of

R EINALD WERRENRATH, emi-

sentative of one of the leading magazines.

Mr. Werrenrath closed the lengthy inter-

view by pleading another engagement, stat-

ing that he was soon due at the studio of a

certain prominent vocal coach "for a les-

son." The interviewer was astonished to

learn that America's outstanding baritone

who receives \$1500 or more for a single

Nothing strange at all about it! The fact a musical artist continues to coach

with specialists is but an evidence of his

ever-burning ambition, his seriousness, his

world's most excellent operatic organiza-

tions, spend some time each year coaching

in new roles and new repertoire (for con-

failed to continue their artistic growth.

concert was still "taking lessons."

and concert artists.

their instruction.

viewed some time ago by a repre-

Master Discs By Peter Hugh Reed

THE GENERAL trend of interest seems to be toward recorded symphonic music. But there are many music-lovers who are also interested in unusual vocal discs. When a voice is distinctive in quality and ingratiating in its production, surely then it is welcome for itself. And when a singer combines fine musicianship with the imaginative ability to present a real story, then that singer becomes also an artistic necessity.

Such a gifted artist can make a song, an operatic aria or even a vocalise a very definite work of art, particularly if the technic of the voice is perfect and unobtrusive and the tonal flow a pure sound which presents a satisfying and pleasurable reaction to the listener. From such singers, upon occasion, one cannot help but derive a delight equal to that received from a perfect instrumental performance. In view of these facts the writer has decided to present a series of vocal discs which he has recently heard and found worthy of critical praise.

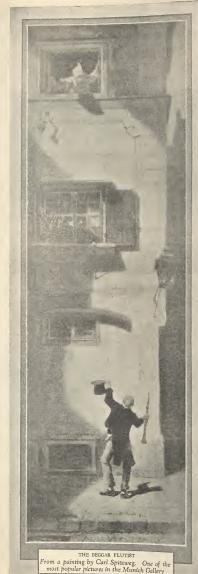
To begin with, there are two records of Schubert songs, which all admirers of his music should hear. They are issued by Victor. Elizabeth Schumann who possesses a perfectly floated lyric soprano sings with ingratiating quality in Die Post, Wohin, Im Abendroth and Die Vögel which are all recorded on disc number 6837; and Elena Gerhardt, that justly famous lieder singer whose work has reached a maturity of perfection, presents Der Leiermann and Der Wagweiser from "Die Winterreise" on disc number 6838.

Margaret Sheridan, an Irish soprano with a voice of considerable youthful charm, and Aureliano Pertile, a tenor with a rare dramatic quality, unite in an excellent performance of the Love-Duet from "Madame Butterfly," on Victor record number 6832. The duct is begun at the point in the first act where Butterfly has completed the change from her "ponderous" wedding garments, and her angry relatives have definitely dispersed. The lovers are left alone in a dusk-filled garden. "Child from whose Eyes the Witchery is Shining" sings Pinkerton! The love scene which follows is recorded to the end of the act with only a short cut between the two parts of the record. Sheridan and Pertile sing with fine youthful animation and the finale of the scene is built up by them into a gloriously impassioned climax

On Victor disc number 6843 Pertile is heard to further advantage in two different types of operatic arias. From "Luisa Miller," an early Verdi opera, he sings "Quando le sere al placido," which is written in the lyric style of a serenade. Re versing this record, we hear the tenor's freuzied outburst in the third act of Puccini's "Manon Lescaut." "Behold, I am Grief-stricken" sings des Grieux to the captain of the ship upon which Manon is to be deported to America. The young lover's sorrow so moves the captain that he asks him if he would care to go to America also; and the cene ends with des Grieux boarding the ship to be deported with Manon.

Arias from the Russian Operas

A NOTHER interesting vocal record is offered by Nina Koshetz, the Russian lyric soprano. Her voice, although vibrant, is nevertheless sympathetic in its quality. On Victor record 9233 she can he heard in an interesting aria from Borodine's colorful "Prince Igor," and also in a charming lullaby from Rimsky-Korsa-



kow's "Sadko," the opera from which the familiar Song of India is taken. Elsa Alsen, the dramatic soprano, has

sung the Liebestod from Wagner's "Tristan and Isolde." It is beautifully rendered with a fine regard for diction, and the recording is excellent. Alsen interprets Isolde's Love-Death much more slowly than we usually hear it. She evidently conceives Isolde as being in an entranced state, somewhat dazed, which prevents her from quickening the emotions of the scene. It is an interesting conception and one that conforms with the character. This aria can be heard on Columbia disc 50083D. Before leaving vocal discs, mention should also be made of Rosa Ponselle's singing of Miserere from "Il Troyatore," with Martinelli and the prayer La vergine degli Angeli from "La Forza del Destino." Miss Ponselle's luscious golden voice is heard to great advantage in these operatic excerpts. In fact, she has never been more vocally opulent or, for that matter, more satisfying, than she is in this disc (Victor 8097).

Passing on to some instrumental records, the Victor release of Schubert's "C Major Symphony," the work which Schumann said was of "heavenly length," is a superb recording. Dr. Leo Blech and the London Symphony are its exponents. What a healthy job he made of it, too! Although he is somewhat too ostentatious in the first movement of this melodious work, he is, in the second, most poetical. Again, in the Minuet, the graceful resiliency that Blech attains is all to the good. We recall the set issued by Columbia, where Hamilton Harty was conductor. Harty's reading was preferable here in the last movement. But for perfection in symphonic reproduction, combined with a vital performance, the Victor is infinitely better. The disc numbers are 9235 to

Schubert Contributions

CONTINUING their Schubert contributions, Columbia recently issued his Sonata in G major, Opus 78, ofttimes erroneously termed Fantasia Sonata. This composition is an excellent example of its form conceived in a spontaneous and brilliant manner. Schumann once call it "the most perfect work, both in form and conception," which Schubert left; but this opinion should be applied only to his piano music. As a sonata it is simple in its musical expression and is therefore a work which requires fine tonal gradations from the interpreter. In its twenty-odd pages, Schubert has conceived some truly

lovely passages of poetical lyricism. Leff Pouishnoff, the Russian pianist, who plays the work, is a skilled and gifted artist. He renders it in an admirable manner, since his interpretation tends to permit Schubert's music to speak for itself. In a way his performance is nearly perfect, yet many people may consider his masculine concept somewhat too vital for the delicacy of Schubert's melodic lyri-

Speaking of sonatas-that delightful and all-too-brief one by Beethoven, The Sonata in E Minor, Opus 90, has been recorded by Polydor in a most commendable manner. The piano reproduction is just about perfect, and the playing of Wilhelm Kempff, the interpreter, is equally fine. This little work was written in 1814 a year generally free from worries and illness for Beethoven. It is most expressive of an inner happiness from that most masculine of tone-poets-particularly in its song-like second movement. The disc numbers are 62639 and 66712.

Three Schubert sets of recent issue, which duplicate others already available,

(Continued on page 966)

DEPARTMENT OF

BANDS AND ORCHESTRAS Conducted Monthly By VICTOR I. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Coaching of Bands and Orchestras

who specialize in coaching grand opera remarkable advance in the development of who know but little, often nothing, of the bands within the last ten years with the science of harmony and arranging, who Fully fifty per cent of the artists of the result that there is a most urgent need for have formed but slight acquaintance with New York Metropolitan and Chicago conscientious, serious-minded and well- any of the masterpieces of musical liter-Civic Opera Companies, two of the equipped directors.

Higher Training

cert) with distinguished vocal coaches and securing aid in further vocal development many of the concert violinists and pianists. not necessarily be deemed efficient to-day about the musical profession. Some of It is only through this continual study unless he had studied and kept step with them do indeed have an awakening and, and striving for higher attainments that the rapid advancement made by school upon, a realization of their deficiencies, and striving for ingner attainments that the light answertinen make of school and the control of the school of the are enabled to gain added prestige bands and orthesteras. Now that these legin a course of serious study. Some of they are enabled to gain added prestige bands and public favor. They know that they school organizations are playing many of them, however, continue to be balant and public favor. would begin to stagnate artistically and the classic overtures and suites, Liszt egotists who wander blindly through the would soon lose their popularity if they rhapsodies, portions of the great sym- mist of their own stupidity. phonies of Beethoven, Schubert, Haydn, Many bands are heard in contests, bands

centers to enroll in artist classes for ad- longer suffice. their style of performance and their ability to secure proper results from a fourth places. develop the habit of coaching with those

his art. There are many great teachers profession. There has occurred the most art of conducting in all its ramifications, ature, who have learned but little about correct and efficient methods of teaching. Yet one rather often meets such men who are largely lacking in the essential equip-THE MAN who, ten or fifteen years ment of teacher and director who will ago, was considered a capable di- most readily "admit" that there is pracrector of amateur and school bands would tically nothing more for them to learn

Each year secs large numbers of capable Tschaikowsky, and so forth, the ability to which clearly indicate potential artistic and progressive teachers flocking to New conduct overtures, gavottes, simple sere- possibilities beyond the ability of their York, Chicago, Paris and lesser music nades and amateurish potpourri will not directors to realize. Some of them could Furthermore, it requires much more cured first honors rather than third or

repertoire, but more especially to learn band containing a full complement of Their failure was generally due to a the most advanced methods of teaching. flutes, oboes, clarinets, bassoons, saxo- misconception of the music performed—to These teachers find it necessary to make phones, horns, tympani, and so forth, than a lack of knowledge of the correct tempi, from the old time band of twenty pieces phrasing, dramatic content, correct tonal other teachers and great pedagogues. The in which a piecolo and three clarinets con- balance and contrast in coloring and dyfact that they go away for further study stituted the woodwind section. Consider- namics. In many such cases I have felt gives them added prestige at home and able ability and imagination are required to sure that, had the director sought the enables them to demand a higher fee for be able properly to revise and arrange advice and coaching of a capable conthe distriction to defining a nigner tee to be since properly to recuse and arrange saver and concerning or a capanic con-ter instruction.

It is just as essential that teachers and balance and color. Mere time-beaters will with the music being studied, the performdirectors of bands and orchestras should no longer suffice. We need conductors:

and many the many through tuning the performance might easily have been improved Directors can be found everywhere who from twenty-five to fifty per cent excellent

Wise Enough to be Modest

THE DIRECTOR who feels that it would be an acknowledgment of weakness upon his part to seek the assistance of someone more advanced in the profession, or that it might result in a lessening of the respect shown by members of his organization or by those who employ him, must realize that this step serves to increase the respect of his associates. For it clearly demonstrates his high regard for his work, his seriousness of purpose and his whole-hearted interest in the welfare of his organization, and indicates that he is neither conceited nor shallow-minded.

Some of the outstanding bandmasters who have entered various contests have not hesitated to engage the services of others in coaching them and their bands before concerts or contests. In England, where contesting has been general for many years, it is the usual procedure to secure the services of a special trainer or

Mr. A. R. McAllister, director of the Toliet High School Band, which has won the national championship for three successive years, has secured coaching in the revision and interpretation of his numbers and in the performance of his band at rehearsal. He has sought criticism in the presence of his band at rehearsal and lost none of its high respect by doing so. He has no hesitancy in stating that he has sought expert advice in the preparation of his programs.

Mr. Peter Michelsen, director of the Richland Center (Wisconsin) High School Band, which has won the state championship for five years, has sought special coaching for several years. He has had a well-known bandmaster assist in revising and interpreting his numbers. He has had this bandmaster at some of his rehearsals to suggest changes in tempo, phrasing, tonal balance, dynamics and arrangement of parts and has asked him to demonstrate his ideas by taking charge of the band and conducting it through va-

rious passages or whole numbers.

Has Mr. Michelsen lost the respect of his members in consequence? He most assuredly has not. He has instead in-

(Continued on page 949)



HAMMOND HIGH SCHOOL ORCHESTRA, ADAM P. LESINSKY, DIRECTOR, INDIANA STATE CHAMPIONS: 1927-1928

Defective Eye-Sight

There ought to be some way out of the

As to technic, one can get along with

very little note-reading, since scales, ar-

peggios and finger exercises may be taught

directly on the keyboard. Explain scale-

formation to her, for instance, and have

her con-truct scales directly from the pre-

scribed formulæ of steps and half-steps.

In giving finger exercises, teach her to

transpose them into various keys, as she becomes familiar with their scales.

memorizing. Let her learn a piece by

three times from the notes and then repeat-

Speeding Up

What do you do with pupils who simply cannot seem to "speed up?"

But there often comes a time in the study of a piece when a "dead level" seems to be reached. Here is where you must furnish a fresh burst of enthusiasm in some way or another. While the pupil is playing his piece, try playing the melody with him in an upper octave, putting a lot of added rhythmic animation into the

performance. This ought to fire him with

new ideas and get him out of the fatal

Similarly, spend a few minutes of each

lesson in playing duets with him, pushing

him on gradually to more speedy tempos.

Finally, attack the problem from the standpoint of technic. After a scale has

been mastered slowly, for instance, let the

speed be quickened gradually by the use of the metronome until an allegro has been

"dog-trot" of his playing.

thoroughly in mind.

are well laid.

difficulty, since many totally blind people

have become good pianists.

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Vocal Music in the Junior

HE THREE phases, vocal music, appreciation and instrumental music, form the curriculum of the music in the Junior High School, The present discussion has to do with the first phase only, and, more specifically, with the many problems involved in properly relating the pupil's singing experiences with the purposes and functions of the Junior High School, These purposes have been stated in many easily available books and articles. Two quotations may help to place music instruction in its proper light in the Junior High School

adolescent boy and girl by giving them from the pupils of a single grade. The placing the pupil from time to time on a But it is one of the most vital and imlives full and rich and joyous in the prese eighth grade chorus is usually required, lower voice part. Thus a boy who has portant duties of the teacher to place the ent and thus full and rich and joyous in and there is about an even difference in been singing soprano may be changed to the days and years to follow" (Junior the practice of making optional or required the second soprano, then to the alto, the High School Education, Calvin Olin the attendance on the ninth grade chorus, alto-tenor, and finally, with the real chang-

and Struthers.)

In these, and indeed in practically every subject. summary of the province of the Junior High School, there is clearly expressed the important place which music must play in a well-rounded course of study.

Singing Opportunities

THE PUPIL'S opportunities for sing- that the boy should not sing at all during ing are usually offered in four ways, the change, but few leaders in the field through class instruction, assemblies, cho- of school music now hold this view. ruses and glee clubs. Class instruction is Singing is not nearly as trying to the voice usually confined to the seventh grade, and of the boy as is the calling and yelling the classes frequently are treated very ordinarily indulged in in his games; it NOT INFREQUENTLY women represented.

Similarly to those in the old 8-4 plan. will even have the tendency to help his Definite instruction is usually given in ad- voice under proper conditions by requiring termining the exact place to assign the other treatment it is advisable to treat the vanced sight-reading and in the practice him to sustain an even and pleasant tone, boy. Women, not having the experience seventh grade as a singing class, studying of suitable songs and part songs, generally This refined use of the voice serves as a of the changing voice compass, are not songs for one, two and three-part unfor three unchanged voices.

gether for some form of general mixture. Confidence practices, the controlled practices are agreed assign at the boys to of the immature bass, can do mean tion or entertainment, and the singing is. One of the things most to be avoided is a single part and arrange their chorus for lightful and interesting singing. Frequent an incident of the occasion. Music teach- the "break" in the boy's voice. By con- three parts only, soprano, alto and hass, singing of songs with a good piano accomare incode in the cocasion. The cocasion in the cocasion is a second in the cocasion of the singing voice on One of the most important tasks for paniment will add interest and variety to anticipating these meetings and prepar- the soprano part until the relaxed muscles every woman teacher of singing in Junior the lesson. anticipating ince faccings and person of adolescence can no longer sustain the High Schools is the correct determining. The eighth grade is usually ready to

High School By OSBORNE McCONATHY Regular chorus practice is held with come. And it is a real "break," a real part assignment frequently by the quality eighth and ninth grade students, sometimes injury, that may do a lasting harm. This of the tone. This is a matter which can-

Glee Clubs are generally formed of the ing of the voice, to the bass part. "To the Junior High School is ascribed particularly interested and vocally talented The skill of the instructor must be carethe task of acquainting the pupil with an pupils selected by the teacher from a list fully exercised in making these assignever-broadening environment, thus en- of applicants. There will be a Boys' Glee ments. He must anticipate the gradual everlining and socializing his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Club, a Girls' Glee Chin and social his life. The Jun Chin and social his life. The Jun Chin and social his life. The J ior High School should provide oppor- Mixed Glee Club. Most frequently the make the change of assignment before by an assignment which helps the choral tunities for that type of leadership which Mixed Chub is formed by combining the there has been any vocal strain and yet effect but carries her voice out of its in democracy makes for profitable leisure two other organizations. The Glee Clubs not until the lower part may be sting natural range.

(Junior High School Procedure, Toutton though there is a growing tendency to necessary to keep him informed on the Try. schedule this activity as a regular school rapid shifting of the boy's voice. It is Classification of Voices OF COURSE, the greatest problem of the singing lesson in the Junior High School is the changing voice of the boy. Formerly there was a widespread opinion

The Changing Voice

Even then the matter of correct assignment to the proper voice part in the chorus is not completed, for, in making the assignments, the vocal quality must be considered as well as the general physical development of the boy.

Tone quality has also a most important place to fill in determining the correct placing of the girl's voice for part singing. Most girls whose voices have been well treated in the earlier years will have a wide compass in the seventh and eighth grades. The teacher must decide on the plan.

"In brief, the purpose of the Junior with both grades together though more may be avoided by gradually changing not the lituration of the commonly with two choruses send formed the company requirements of the voice. pupils in the division best suited to their

The teacher must guard against the natural temptation to determine an assignment according to the needs of her chorus A musical soprano, able to carry the lower

Types of Material

usually advisable to hold regular individ-ual voice tests at the beginning of each Indifferent vocal conditions in the Junior semester and additional individual tests High School. Usually there are few whenever the attitude or the facial ex- basses in the seventh grade, though there pression of a boy leads the instructor to are places where big seventh grade boys suspect that difficulties are being experi- form a distinct bass part. Where there enced. The boys should be encouraged are only a few seventh grade basses, to ask for a test when they feel that those boys sing with the eighth grade the assigned part is growing uncertain or chorus. In this way the seventh grade class can confine its study to music for unchanged voices, a much more desirable plan than having the bass part inadequately

form of vocal exercise, gentle yet stimulat- always able to determine whether or not changed voices. There is a wealth of for three unchanged voices. There is a weams or Assemily singing is commonly held one or Assemily singing is commonly held one or a week. The entire school is brought to vocal apparatus with an opportunity for octave. For this reason many women seventh grade, if free from the problem experience of the problem of the pro

(Continued on page 959)



The Teachers' Round Table

Conducted by



speed thus acquired in connection with which is best secured by other means, such

Non Legato Gouch

Will you kindly tell me how the ollowing passage should be played? it is taken from Study No. 48, on sage 29 of Mathews' Graded Stud-

Ex.1 (Hand touch) (Hand touch)

I have always taught my pupils to play the notes with the dot un-derneath in a detached manaer, hand

orriveth in a detached manner, hand since the hope of the high sensor from a forebr who is a concert plasmer, and the hand sensor from a forebr who is a concert plasmer, as well as the hand been playing that the pressage should be played to the played that the pressage should be played to the played that the pressage should be played to the played that the played t



(1) You are correct in assuming that ing it without them until she has it the notes are to be detached, but staccato is too strong a term for them since, when She ought to taken at least two lessons dots are used with the slur, the notes a week since she will need more than the should be rendered much more nearly leordinary amount of supervision. It would gate than staccate. You may illustrate be a good plan for the two girls to be by hopping along on one foot. Evidently present at each others' lessons. No doubt your weight is on the ground, except durthe younger sister will prove a valuable ing the instant that the hop takes place. should sustain each note until just before the next note is due, and then "hop" to

the key (hand touch). This is a fault that is on the right side the forces for its entire that the forces for its e of the fence; for it is much more important out of place here. Evenly would perhaps

pure technic ought to react on all his work. as rotation of the forearm. Some finger raising may be resorted to, however, to produce clearness in rapid passages

(2) Each phrase closes with a C (the first note in measure 3 and 5 respectively. fifteen minutes daily, ought to cultivate while each new phrase then logically begins on the following D, the phrase mark peggios connectedly. is made to begin over C to show that the phrases are not separated in performance.

Short Chumbs

My thumb is uausually short in comparison to the rest of my fingers, and, as a result, it is hard for me to play arpegglos, especially with my right hand. Can you suggest any remedy F.—E. M.

You ought to overcome this difficulty, partially, at least, by keeping your right hand turned decidedly to the left and your left hand to the right, thus:



If necessary, the elhows may protrude from the sides a trifle. In this position and with the wrist held

rather high, practice the following exercise slowly with the right hand:



Every time you play a C, let the force arm rotate to the left (1), and, conversely, help and will herself be benefited by aidSimilarly, in the non-legato touch, you whenever you play the alternate notes, let it rotate to the right (r).

Similarly, practice the following exerit, as it were. Each of these hops is ef- cise with the left hand, holding the hand fected by throwing the hand slightly from turned in, as in the above diagram. Rothe wrist, so that the finger is drawn into tate to the right in playing with the thumb and to the left in playing with the other





THIS DEPARTMENT IS DE-SIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BE-LONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." PULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

These exercises, practiced for ten or

Advantages of Forearm Rotation

In the following letter from Mr. Russell Vincent, of Los Angeles, California, the advantages of forearm rotation are well summarized:

Permit me to express my appre-ciation of your efforts toward a more general adoption of the mod-ern principles of arm-weight play-ing and its important auxiliary, fore-

ing and lep important auxiliary, for-mrotation.

The control of the control paints more observant of their own use of these technical aids greater progress in the conservative, while tradition dies and the control of the control o

work.

2. Increased flexibility in the wrist.

3. More perfect control against setting of museles in forcarm while operating the flugers.

4. Greater power in fourth and fith flugers and more correct use of thumb.

5. Better relaxation resulting in easy control of nuauce and general gradation improved in consecutive

6. Readier mental control over physical motions.
7. lucreased freedom throughout the whole arm structure, from shoul-der to inger-tips, conductve to in-creased breadth in physing.

Dominant and Diminished Sevenths

I am puzzled as to some points in harmony and would like your definition of the following:

1. Diminished seventh chords. I have heard from some teachers that this chord is reckoned from the tonic of a key, sharping that the chord in the chord. Heave give me a definition that I may use in teach-

odmittion that I may use in teed-2. Dominant seventh chords. What is the difference between the doub-mant and major seventh chords? a dominant seventh, dow not mean that it is a chord of the seventh which we are playing? For latance, there not a difference between a seventh chord? Between a G major seventh and a G dominant seventh? I are the contraction of the contraction of the contraction of the contraction of the con-serventh and a G dominant seventh? of the dominant seventh to pugila?

1. The chord of the diminished seventh consists of three minor thirds, placed one above the other, thus: C# E G Bb. From its root to its highest note is therefore a diminished seventh-whence its name. Evidently, if this chord is reckoned from the tonic of a major key, this tonic must be sharped; also the seventh above must be flatted, as in the above instance.

But in reality the diminished seventh is (Continued on page 957)

THE ETUDE

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS



FREDERIC CHOPIN A Portrait by Delacroix

HOPIN is a unique figure in the greatness, which he certainly possessed.

which he performed at most of his concert appearances. But there is no doubt that he was a very fine pianist; and both by the delicacy of his touch and the brilliancy of his interpretations, especially of his own ure 2, a decided accent must be given to third beats in measure 25. audiences.

THE TRADITION about both his playing and his music, that they excel essentially on the sentimental side and by a kind of sweet efficiency, is to my mind a mistaken one, which tends to degreatness. Schumann was the best advised when he described Chopin himself and his compositions as "Sweetness combined with strength," For, though it is to a certain extent true that Chopin exercised his art most successfuly in an atmosphere of Paris salons, amongst ecstatic ladies, still Liszt and others of his distinguished contemporary fellow-artists declared that, when he was playing at his best, he produced a noble and powerful sound from the piano, and that then often his ideas would seem too great for him to be able adequately to express. At such times he would transport hearers by the grandeur and exuberance of his delivery. Also in some of his finest works, such as the F minor Ballade, the Sonata in B minor and the Polonaise in A flat, which I am about to consider in this article, he evinces a virility of inspiration, and depth of

Lesson on Chopin's Polonaise in A-Flat, Op. 53

A MASTER LESSON BY THE GREAT RUSSIAN VIRTUOSO MARK HAMBOURG

See New Annotated Edition in Succeeding Music Section

flights of imagination and beat and the chord on this beat and the with increased zest and power.

dwell only on the charming sentimentality of Chopin's music is to rob him of the nobler and more enduring qualities of octaves in the bass in this measure, on specially brought out. the second and third beats.

The Main Theme

an accent, also the subsequent three eighth-note chords in the beginning of measure SIMILAR ACCENTS should be in-troduced on each of the rhythmical

first beat of measure 4, and reduce speed on the sixteenth-note chords, with a slight hist beat of measure 7, and records again on the second and third beats of this ritardando in tempo, leading to the cadenza the third beat of this measure. measure, with another crescendo, culminat- scale in measure 30 which must also coming in an accent on the sforzando chord mence with an accent on the first note, the notes of the rhythmical progressions similar figure, commencing a tone higher ceed upwards with a tremendous crescendo.

passion, which prove that on the second heat of measure 7, must The last heat of measure 32 should then his mentality was truly be treated in a corresponding manner. In the retarded a little in tempo in order to capable of the highest measure 10 there is an accent on the last take the theme up again in measure 33

of the main subject as introduced in the second of the main subject as introduced in the major that this subject as introduced in the second of the main subject as introduced in the major that the measures are a repetition of the main subject as introduced in the major that the measures are a repetition of the main subject as introduced in the major that the measures are a repetition of the major that the measu power became sapped beat of measure 13 in the right hand measure 17, only an octave higher and later, by Chopin's con-should give an impression of weighty somewhat elaborated. They should be stantly recurring illness; dignity; whilst the staccato octaves in the treated in the same manner. At measure also his surroundings in left hand must sound like a scale passage 43, there are the following notes to be Paris may have tended played by trombones and end with an found, namely sixteenth-note G, the first to effeminize him; but to accent on the top note of the passage, note of the sixteenth-note group on the namely, on D-flat which occurs on the first second beat in the right hand, and A-flat, beat in the bass in measure 14. Accents the first note on the third beat of the same should be given also on the other two measure in the treble, which must both be

In measure 48, where the first subject closes for the moment, there should be a break in tone after the staccato chord on sixteenth-notes which follow, in order to flat eighth-notes on the first half of the

Martial Features

20. There should be accents on the first progressions which succeed each other THE COMPOSITION opens majes- octave sixteenth-note of each of the de- throughout measures 49 and 50, while the tically and ponderously in an atmos- scending groups of four, in measure 23 tempo gradually accelerates until it reaches phere of suppressed excitement. In meas- and also on the trills on the second and measure 57, when it steadies down again. Meanwhile, the rhythmical figure in ocof his interpretations, especially of his own about the first four sixteenth-tests for the left hand in the trible delt.

At measure 26 the first four sixteenth-tests for the left hand in the trible delt, In the third measure the running sixteenth- notes in the treble should be well brought in this measure 51, should be made to note figure, starting on the second beat in out, with a little crescendo in tone, whilst sound like a trumpet call. The thirtynote figure, starting on the second heat in out, with a little executed in tone, whilst sound like a trumpet call. The unsoluted hands, should commence somewhat in measure 29 there are accents to be second-note progression, commencing on slowly, and increase in tone on the third made on the second half of the second the second half of the first beat in measure beat of the measure, grow faster on the beat, and the second half of the third beat 51, must be played in strict time, with accents on the two octave eighth-notes on

Measures 53 and 54 have accents on on the first heat of measure 5. The A-natural, in both hands, and then pro- in the middle parts given in the same man ner as in measures 49 and 50. In measure 55 the trumpet-like figure occurs again, in the left hand, as in measure 51, and must be emphasized.

In measure 56, accents should be made on the chord on the second half of the first beat, and the second-half of the second beat, with a ritardando of tempo, to enable more emphasis to be brought to the sostenuto notes in measure 57 which must ring out proudly in the right hand, the rhythmical accompaniment in the left hand being also brought out with stirring tone. In measure 60 the last phrases of four sixteenth-notes on the third beat in the right hand should be given with a singing quality of tone, and the tempo eased; but they should return to time again in the following measures. The trills in

(Continued on page 953)

A new Poldini masterpiece. À mon ami James Francis Cooke Allegretto moderato MARCHE FANTASQUE Grade 5. *From here go back to \$ and play to \$; then go to Finale. International Copyright secured

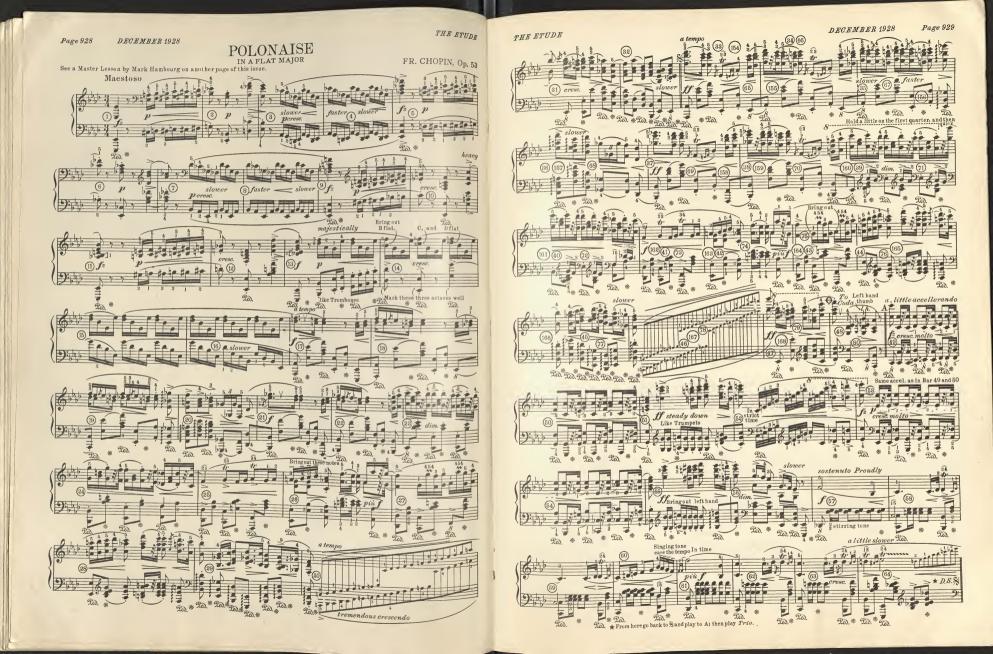
Other Music Sections in this issue on pages 899, 935, 967.

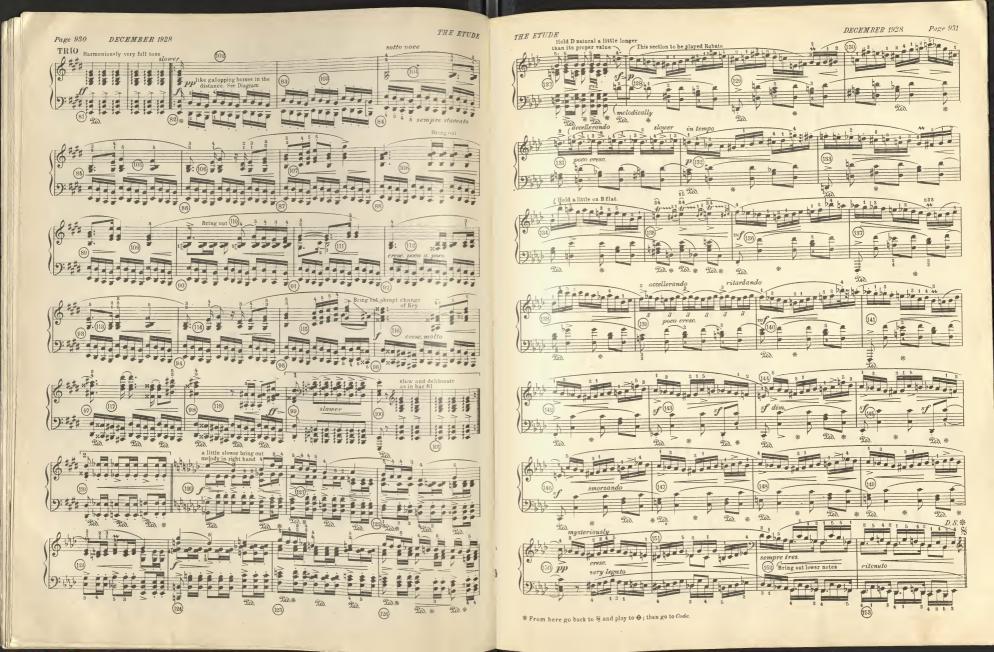
musical world, in that he confined Some of the most delightful examples is genius and his interests to one of Chopin's music are those of his works instrument alone, the planoforte. He un- which typify national dance rhythms, such derstood its possibilities to perfection, he as the Polonaises. These express prederstood its possibilities to perfection, he as the Polonaises. These express pre-wrote for it with a wealth of charm and a eminently the Polish spirit of romantic throughout measures 15 and 16, should tacked with great vigor, the top note of variety of fantasy unequalled by any other chivalry, and, under Chopin's magic im- slow down about the second beat of the chord in the treble on the second beat compose for this instrument, and he seems is solved moving a major to bave found in it an ideal medium to have found in it and the found in its analysis of the found in the detection the exceeds the measure, and the measure and the measure and the found in the detection that the color to the found in the detection that the color to the found in the detection that the color to the found in the detection that the color to the found in the detection that the color that the found in the detection that the color that the found in the detection that the color that the found in the detection that the color that the found in the detection that the found in the found in the detection that the found in the detection that the found in the found in the detection that the found in t

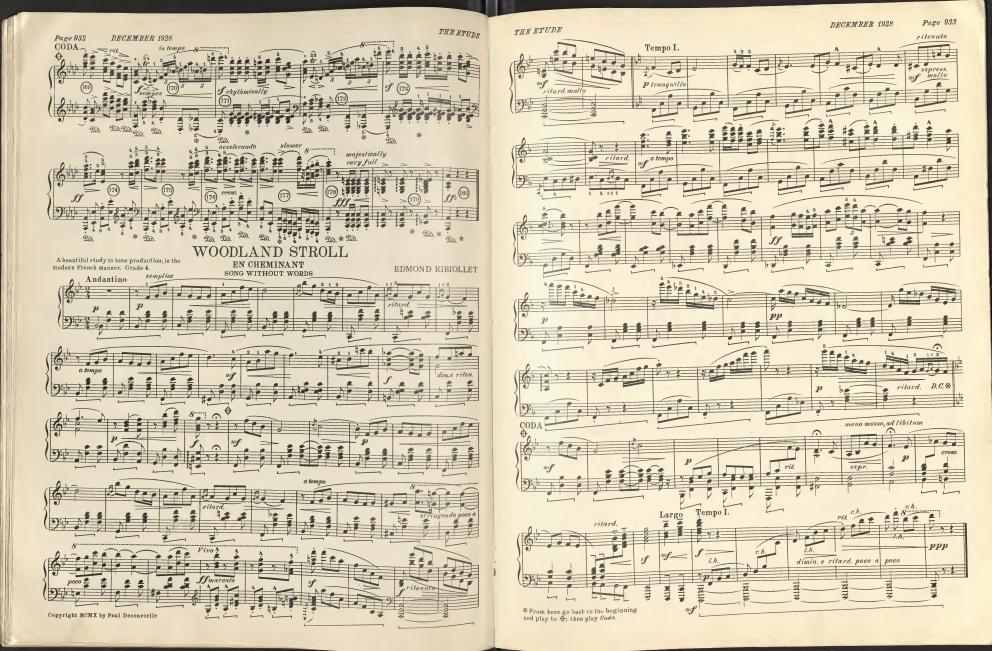
for ins creative radius.

Born in a subtro of Warsaw, in Poland times bears the title of "The Heroic," and dotted eight in the measure 17. In Born in a subtro of Warsaw, in Poland times bears the still of "The Heroic," and dotted eight in the first beat in should be accents on the third note of the on February 22nd, 1810, of poor but rethere is an anecdote associated with it the treble in measure 17. In Born in the middle parts which are fined parents, Chopin's nationality was a that when Chopin played it through for a trifle over their value, and a slight breath thirty-second-note C's, and also on the mixed one, his father being a Frenchman the first time the room seemed to him to pause should be made before attacking the notes to which they lead, which are Dand his mother, a Polish lady. He started fill with the spectres of the warriors he had evoked (for the Polonaise in A-flat emphasize the lift of the rhythm. In meas-second beat in both hands as a prodigy, already at the age of ten, is a true war song) and that he rushed ure 19, the last eighth-note chord on the in the salons of Warsaw. As a public away, struck with terror, before the creperformer, however, his greatest successes ations of his own fancy! were achieved with his improvisations A Grand Entrance

The Chopin Myths





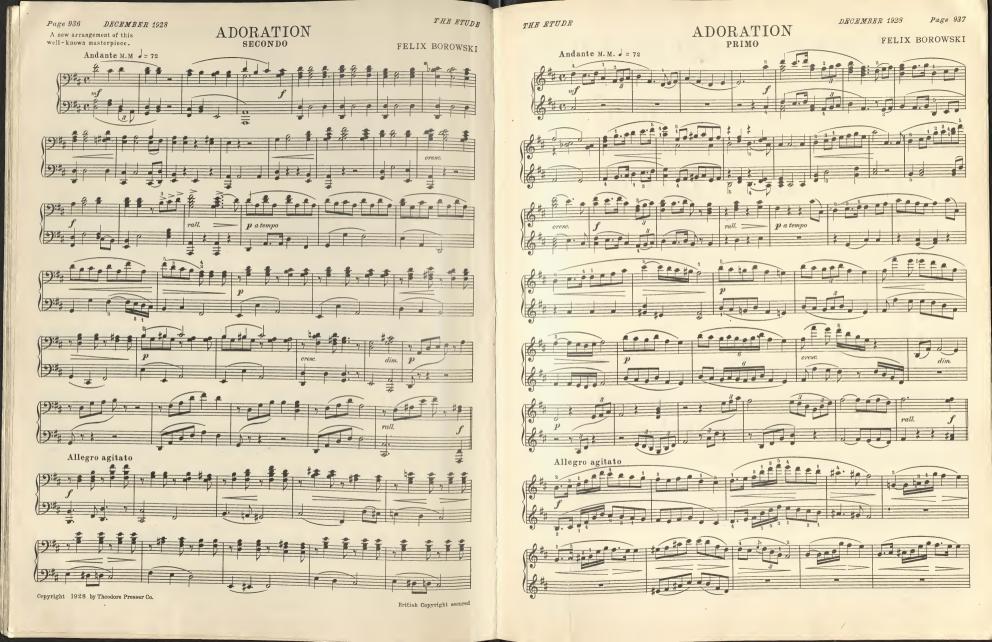


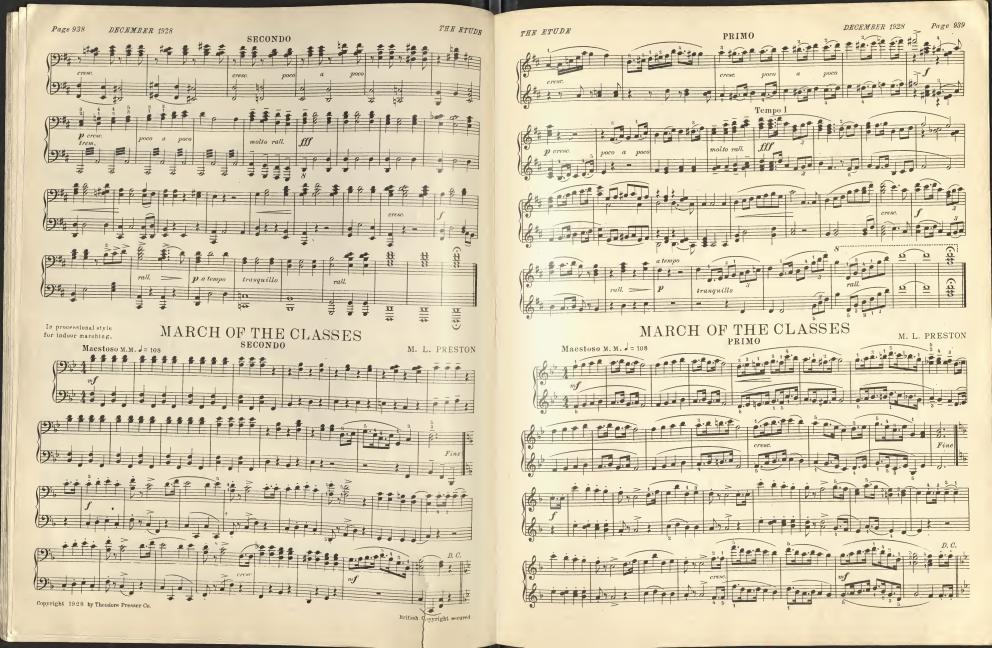
THE ETUDE

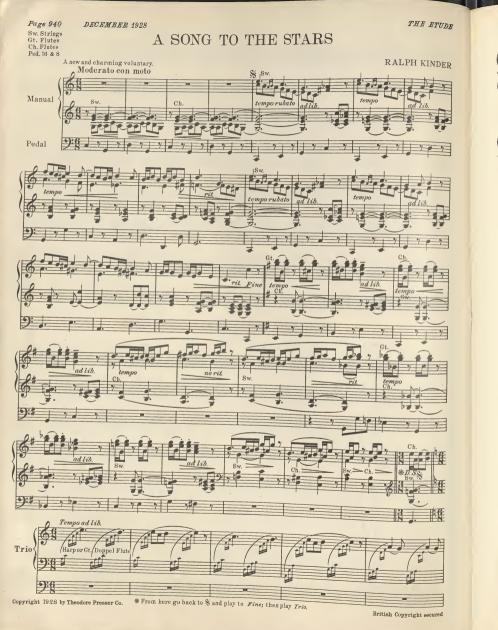


* From here go to the beginning and play to Fine; then play Coda











Andante

ERNST E GRADOLPH

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O Christ, Di-vine and Ho That oth - ers may through me_

THE ETUDE EDUCATIONAL STUDY NOTES ON MUSIC HAROLD N. WANSBOROUGH

IN THIS ETUDE By Edgar Alden Barrell

A Village Passivel, by F. A. Williams, In this entertaining fitter steets, Mr. Williams, In this entertaining fitter steets of the steet of the

second continued by the control worther worthe

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Mirror Dance, by William M. Felton. A Woodland Stroll, by Edmond Ribiol-

Mirror Dance, by William M. Felton.

The development of Mr. Extens superared on poser of the Control of Tag. Evens. The development of the Policy of the Control of Tag. Evens. The development of the Policy of the Control of Tag. Evens. The development of the Policy of the Policy of the Control of the Mr. Edmond Rhibidle is a contemporary French control of the most serious plane beece are compared to the harmony the "perfect fourth" and the most serious plane beece are compared to the control of the Policy of the Pol

The Stuffed Elephant, by Montague

Bwing.

Bwing.

Bwing being is an Englishman, one of the most specificant stops written by montage of the most specificant stops with the most specificant specificant stops with the most specificant stops with the most specificant specificant

ion, by Felix Borowski.

A sketch of Mr. Borowski.

Only a short while ago, inthese columns; if you did
not happen to read it then,

pool dictionary of musicians for his hiography or

Service Department of our
magazine for the information. It is a fine habit,

In the state of the s



The late Dr. Charles W. Eliot, the foremost educational thinker of our time, said: "I consider Music the best mind-trainer on the list."

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of its tone, the absolute correctness of its

intonation, the ease with which it

The simplicity of its technic, the purity

is manipulated,

the convenience

of its size, its uni

versal appeal, and

its small cost make

it the ideal in-

strument for train-





EVERY EXPERIENCED teacher of singing knows that his future success with a new pupil depends in ; great measure upon the first lesson given. At that lesson he must so firmly entrench himself in the confidence of the new pupil. he must so win the respect, admiration and personal liking of the student, as to make succeeding lessons friendly periods of un-

embarrassed and authoritative helpfulness It must be taken into consideration that the teacher of singing, through the unfortunate pretensions, and, in many cases, the downright knavery of a large body of charlatans in almost every community in America, is put under a certain amount of skepticism and even suspicion, on the part of the general public, until his knowledge

The teaching of singing, now that the public has become conscious of vocal aloofness which alone can protect his perradio have changed all that. After all, all teachers, old or new. Shall a separate with a fair degree of accuracy just what pert opinion, but he is often prompted to they want in vocal values, and, if one sacrifice these on the chance of gaining a they want in Vocal varies, and, it one section between the teacher cannot give it to them, they soon pupil.

find this out and go elsewhere. The result would be surprising if a census could ings in that they value that most for which be taken of the number of readers that they pay. Accordingly it seems best to watch for and omnivorously read the in- levy a fee of five dollars for a voice-trial terviews with great singers on the voice, and opinion, with the understanding that and the numberless articles printed in the this fee is remitted if the applicant depopular-priced magazines relating to sing- cides to begin study. Many experienced ing, its makers and teachers.

truth cannot well be denied-it devolves in the long run-though the amount of the upon the young vocal teacher to pursue fee may be varied to suit the conditions a course at this first lesson with a new surrounding the individual teacher. a course at this first lesson with a new surrounding the movement reacter, student which shall at once establish his. When the student asks the teacher's teacher's reputation and success, student which shall at once establish his. When the student asks the teacher's teacher's reputation and success, student which shall at once establish his. cal sense. If we cannot imagine ourselves a small printed card reading somewhat founded, that is, the breathing process as different from what we are and assume after the following manner: Mr. Blank's and the vowel formation and placement. that second self, we cannot impose a disci-terms for tuition are pline upon ourselves, though we may ac- for each half-hour lesson, payable every cept it from others."

Assuming the Robe of Authority

IN THE relation of a young and inexperienced teacher to a new pupil, this statement may be read to mean that, for the nonce, and until the years have invested this teacher with the ex cathedra robe of one who speaks with conscious and high authority, the teacher must assume that imposing robe at once and wear it with what dignity and impressiveness he can. The merit of this lies in the psychological effect of repetition upon the to understate the case somewhat in point later than October of the year, 1926, tone as electricity is fed to its conductor. teacher himself. The constant doming of the excellence of the voice and its white the data of the care and the second of the excellence of the voice and its white the data of the care and the second of the excellence of the voice and its white the writer had long personal interviews the wire. As the voltage increases in the writer had long personal interviews the wire. teacher immeri. The constant examing vo. of the excellence of the voice and its under habit of the oracle, the sage, and the owner's musical gifts and aptitudes. The with This Schipa, Amelita Galli-Greet, the electrical current the power intensity and the student will come to respect such moderate anality itself—always provided that the student will come to respect such moderate anality itself—always provided that the and fairness. teacher has the training and knowledge which must form the basis of any such

ure his personal attitude with the greatest angular angular where he has chosen ner would seen sufficient warrant for as-widen. but not top-heavy or pompous; he must to teach. His chief asset in that com-piring young singers to follow their ex- In the case of the lower and middle be cordial but not migratisting; in time animaly means the property of the control but not over-able dealing and for decent morality. A If, however, I also tell you that the crowding the voice with breath the control but not over able to the control but not over able to the control but not be the be thoroughly interested but have view under the vocal pedagogue is always a noteworthy manner or way in which all great singers here that the admonition of the old Italian that the condition of the old Italian that the co eager, and, ever and always, under the vocal penasogue is aways a nonerrousy manner or way in which all great singers here that the admonition of the old because which and the same of the same penasogue is away and charm that may be his, he figure in the public eye and he must wail: breathe for singing happens to coincide in masters finds its true application: "Flow and the public eyes are the more circumspectly because of his every detail with the same of the control of the contro

The SINGER'S ETUDE Edited for December by HOMER HENLEY

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The First Vocal Lesson

Homer Henley is an exponent of "Bel Canto" methods of such masters as muscles of the sides and of the back hold Giovanni Sbriglia, Sir Charles Santley and William Shakespeare. He is Chairand ability are proved and he has taken man of the Pacific Coast Academy of Teachers of Singing and is an authority his place among teachers of recognized on the traditions of Oratorio style as developed by the great British interpreters. sternum or breast-bone. Briefly, breath-

standards, is not at all what it was twenty sonal dignity and the dignity of his office. or even ten years ago. In the older days The first duty to the new pupil is to there was only the yocal teacher's opinion hear his voice and give an opinion of it. to rely on. But the phonograph and the And here arises a question vexatious to the musical ear of the great public is not charge be made for this first voice-trial? such a bad ear, and hearing so much that The question has been answered with equal is yocally good, and hearing it so often, vehemence in the affirmative and in the has given the people standards of com- negative. The teacher, admittedly, should parison of their own. They now know be paid both for his time and for his ex-

teachers of my acquaintance have found These things being so-and their obvious this rule to work out most satisfactorily

prestige and authory, says, "There is a may be obviated in this sometimes delicate should embody in large measure the main appear in the January Etude.) relation between discipline and the theatri- moment, if the teacher hands the questioner principles on which the art of singing is four weeks strictly in advance. No exceptions will be made to this rule. Missed lessons are to be made up, if possible." It will be seen that the wording of this card covers and settles at once many points which otherwise might readily become sources of misunderstandings and awkwardness. A signed receipt should invariably be given by the teacher, as it protects both parties to the transaction

from error or dispute. It goes without saying that the teacher It goes without softing that the teacher and in precisely the same manner tensity. Intensity may be applied in mount of the applicant's voice. Indeed, it is well and in precisely the same place. (No

Building for the Future



HOMER HENLEY

are the rocks upon which rest the vocal employed below the level of the shoulders?

dollars One need never be afraid to give the student plenty to think about at his first lesson. In what follows, it may be imagined that is always more or less beautiful. It is the teacher is addressing a new pupil at when the singer essays to increase its lood

which your whole house of song must In other words, the tone increases in sm be built. The old Italian masters of song in exact ratio to the breath pressure exsaid, 'He who knows how to breathe (rightly) and how to pronounce (beautifor mere size was never a substitute for fully) knows well how to sing. First, beauty— neither, indeed can be. then, let us state an incontrovertible fact beauty— neither, indeed, can be what is required is not size but in and argue from the The world beauty— neither, indeed, can be.

must treasure in the depths of the prominence. Character and competence employed and taught by the great maestri

di canto of the old Italian school-such men, for example, as Tosi, Porpora, Fred. erici, Agricola, and later, that great Gar. cia, the Lamperti's, Sbriglia and Shakes. peare-then I think you could scarcely require more precedent or authority for imituting them.

Just How Did They Do It?

JUST HOW did all these great ones breathe? Very simply. They held the chest moderately high without raising the shoulders. The abdomen was slightly flattened, but the diaphragm was not. That useful member did its part in helping the the breath firmly pressed against the arch of the chest with a central point at the ing for singing may be summarized in the statement that if your body be inclined a little forward from the perpendicular, your chest held high by the rib-raising muscles and your shoulders never suffered to rise, you may then breathe where you please, For, in spite of yourself, you will find that you are then breathing correctly. Does that appear a somewhat dogmatic

or presumptuous statement? Let us try it and see. You find, if the body inclines forward whilst balanced on the ball of one forward foot, that your chest arches more naturally and that your abdomen automatically retracts (Galli-Curci told the writer that her entire breath-support was obtained by drawing the upper abdomen and diaphragm inward more and more as the phrase was sung.) Now breathe without raising the shoulders. Very well. Do you not find the entire framework of the cliest, particularly the lower ribs, expand? And does not this appear to free the throat-region by concentrating the necessary physical support Very well, again.

(Part II of this interesting article will

Beauty and the Crescendo

THE PIANISSIMO tope in the human voice the very beginning of his first vocal lesson, when the singer essays to increase when the singer essays to increase. "Our first concern is with your breath-is due, in many cases, to the "ballooning" ing, for that is the solid foundation on of the tone with the increasing sonority.

and argue from that. The great singers What is required is not size tensity. Intensity may be applied in much Melius, each of whom devoted that time the same size; there is absolutely no to explaining eagerly to me their ideas on change either in its girth or its diameter. breathing and voice production, and each In the case of the singing voice, the assumption.

And so the young teacher should meas—

WERY SINCERE instructor of the ure his personal attitude with the greatest.

Leading to whom sang for me to demonstrate both analogy remains precisely the same, these things. The fact that all the great tone stream should become electrical with the greatest.

Leading to the same to the proper to the same to the stream the proper to the stream that the present the present that the present that the present that the present that the present the present that the present that the present the present the present that the present the present

notes, this is nearly always due to oversuavry and chain that make the more circumspectly because of his every detail with the system of breathing back (the breath), sing in (seem to inhall the system of breathing back (the breath), sing in (seem to other).

(Continued on page 945)

Style in Singing

(Continued from page 917)

Each great composer has brought about

of any composer we shall understand that

SELF-TEST OUESTIONS ON

MR. WITHERSPOON'S ARTICLE

5. How may correct phrasing be culti-

but also get different intensities and dif- must not destroy its entity and its meanferent degrees of volume or loudness. ing. Augmentation of speed will demand a very forward, small form pronunciation which certain changes in his development of the in its turn will alter the intensity of the musical idea. That is to say, Mozart, woice and change its color. How, then, Haydn, Handel and Beethoven each had can there be any other result in acquiring his own style. All of a composer's pea certain stereotyped method of place- culiarities must be thoroughly understood; ment, or singing, without regard to ex- otherwise we cannot sing in the style in pression, than that of killing expression which he wrote. If we understand all of and therefore killing style. the fundamentals, as already partly described, then when we take up the works

Acquiring Style

STYLE MUST also, of course, be acalthough the fundamentals of style do not quired through playing and singing a vast amount of musical literature, through studying Appreciation and through hearing and doing. Therefore, we should play all the literature of the various composers, definite which we can lay our hands upon, until we are saturated with the peculiarities of each composer and of each nation,

If the subjects already discussed are thoroughly studied and understood, the art of phrasing, which is also such a great part of style, will soon become a part of change with the times? the artist. He will phrase intuitively, correctly and musically. He will not be under speed and mood? the illusion that phrasing simply means 4. What is the danger of limiting the where the singer must take breath. The voice, in practice, to one intensity? singer must know what a phrase really is and how the composer uses it. He vated?

Beauty and the Crescendo (Continued from page 944)

or "drink" the tone) as you sing. The mouth, probably somewhere in the region first half of the admonition is not so of the soft palate. When that singer difficult to understand and apply, but the essays a crescendo, it will also be disquestion of "singing in" puzzles many, covered that the tone direction is moving One very good way of easing the bewilder- forward in the mouth in strict company ment is by directing the tone, in your with the increasing pressure of the breath. thought at least, toward the very top of The consequence is that the singer's tone the head and coincidentally intensifying goes on the forehead and a whooping the head resonance. For the more head sound results, But mark, please! Had resonance the singer employs, the less the soft, beautiful tone, as it increase breath will surround his tone, as resonance in power, remained in exactly the same is tone, and breath if it escapes unchecked place, its loveliness would have not

only been unimpaired, but, in all probalin the head voice, especially in the highhility, enhanced as well.

And here, is not been unimpaired, but, in all probahility, enhanced as well.

And here, as in the case of the lower and
during the properses of a crescendo may middle tones we mild find the following as motivation or as well as the second of the second be found to lie in another direction. Any plication of the old admonition, but singer will discover, by experiment, that phrased, perhaps, in a different and more the higher tones, when sung softly, are helpful way: If you hold back the breath situated well back in the line of the you will sing in.

Singing—on a Percentage Basis

By GEORGE CHADWICK STOCK THE average type of singer uses sev- of his latent mental and spiritual powers. enty-five per cent, of physical energy. It is propitious for the singer when he fifteen per cent. of mental power, and wakes up to the fact that he is getting only ten per cent. of spiritual inspiration in a minimum of vocal artistic results with

effort. It is the natural proclivity of hu- ment he should turn about face and work man beings to waste physical energy and, intelligently and indefatigably for artistic as the Bible says, to follow blind guides, achievement through repose and well-balwhich "strain at a gnat and swallow a anced play of the vocal organs.

The other way 'round should immediately After a while, if the singer thinks enough, be aholished, namely, the one of using fifty he will become aware of the fatuity of physical units of strength to accomplish thus striving, consuming far too much in singing what ten can do when correctly physical energy and using only a tithe applied.

George Sand Again

Many are the stories about Madame very poor indeed and whose respect for Madame Sand's dislike for German music. contained therein! Seized with a sudden enthusiasm for a Thus the librettist, looking over the

opera. The composer, whose French was "Raymond exits off stage left."

Sand, the great French writer (1804-1876) every word proceeding from Madame whose friendship with Chopin and Vol- Sand's pen was profound, thereupon comtaire is so famous. Here is one which is posed music, not only for the libretto itnew to us, and which explains, perhaps, self but also for all the stage directions

a maximum expenditure of brute force and

certain young German composer, she wrote score, found eloquent musical passages dea libretto which he was to use for a new voted to such expressions as the following:

Inculcating Accurate Tone Perception York City, says: "After experiment-ing extensively for a number of years with

education.

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ing the ear and for practice in reading music notation MARINE BAND TO TEACHERS ond others interested in festering musical detelopment, the Brochard illustrated at left utill be sent gratis on request. To students destring to piay the hormonica, the instruction book shound at right will be moited free. Wrm. J. Housster, Dept. 350-M. 119 E. 16th S.T., New York City.

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O BECOME a good organist many qualifications are necessary in addition to a sound technic, and not the least among these is the skill to use and to combine properly the various stops of the organ. Like the painter, the organist has a palate of colors at his command, and the manner in which he uses these colors will largely determine his success in gaining the ear of the listener.

stops by means of combination pistous or composition pedals, many an inexperienced performer places too much reliance on these for building up of a crescendo or for the various degrees of power he requires in rendering the music before him. He often fails to realize the fact that many combinations of stops can be used that are not governed by just a few mechanical aids. The organist of experience finds out these various tonal combinations by experimentations, but the young performer is too often so intent upon the technical demands made by the composer that he fails to explore very far in this direction. In addition the proper management of an organ cannot readily be acquired.

For the benefit of such as desire further knowledge on this subject the following may be useful, for which purpose we shall assume the young performer has an average two manual and pedal organ, such as the following, at his command

Bourdon 16 feet.

Open Diapason

Great Organ Bourdon 16 feet. Open Diapason 8 feet, (large)

8 feet. Stopped Diapason Open Diapason 8 feet 8 feet (small) Echo Gamba 8 feet. Hohl Flute 8 feet. Vox Celestes 8 feet Principal 4 feet. Fifteenth 2 feet

Flute 4 feet. Principal 4 feet Fifteenth 2 feet Mixture 3 ranks Ohoe 8 feet. Mixture 3 ranks. Trumpet 8 feet. Horn 8 feet Pedal organ

Open Diapason 16 Bourdon 16 feet. Bass Flute 8 feet,

Principal 8 feet. Couplers: Great and Swell to Pedal; Swell to Great: Swell Octave and Swell Suboctave, both on its own manual and also through the great. There would probably be four combination pistons or open. This will pedals to both Great and Swell organ, give him a quite which would perhaps act thus:

Great Organ 1st piston Small open Diapason, Hohl sage should Flute and 4 feet Flute.

Principal. 3rd piston would add Bourdon and nature.

Fifteenth.

4th piston would give Full great. Swell Organ

1st piston would give Echo Gamba, Vox Celestes and Stopped Diapason.

2nd piston would add open Diapason

Principal and Oboe. 3rd piston would add Bourdon and

4th piston would give the full Swell.

The use of these combination pistons would enable the performer to get several degrees of strength of power from either manual singly or combined. But, unless the organ were provided with adjustable pistons also, there is always the tendency to rely upon one particular kind of color for every degree of power required.

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and suboctave couplers will give a rich

The swell reeds with principal, fifteenth,

and suboctave and superoctave coupler

make a fine combination for a forte com-

bination on the swell organ, and, in many

cases, is more effective than drawing al

Suboctave and superoctave counters are

Varieties in Tone Color

By HENRY HACKETT



HENRY HACKETT

Advantage of Orchestral Knowledge A THOROUGH knowledge of the different instruments of the orchestra and their method of usage is undoubtedly of great assistance to an organist. For, to take but one example, he will know that a good ff can be obtained by strings alone, used as a pedal stop by means of the

and by brass alone, as well as by using pedal coupler, and an 8 foot solo by utilizboth in conjunction. With the instrument here and Celestes will provide a mentioned at his command, the useful accompaniment. performer should try Full The Swell to Great unison Great coupled to Full coupler may occasionally Swell without reeds but with the swell box sons make a fine good volume for a ff pas he desire to 2nd piston would add Large open and use anything of a reedy among many

others, that can be obtained from the organ mentioned. But these would not be possible by means of the set pistons which however, can still be used. The late Dr. E. J. Hopkins, organist of

the Temple Church, London, possessed great skill with manipulation of the famous organ in that church. The following combination of stops,

used by him, is worthy of note as he seemed very fond of it; it is quite useful. specially for a soft effect in a large building: Great Organ, Bourdon, stopped Diapason, small open Diapason and Flute.

To obtain every variety of tone color from his instrument should be the aim of every organist, and time spent in experithe brass and wood wind of the orchestra menting in this direction will reap its is required, however, the foot Diapasons, Principal and Trumpet of the great;

Getting the Most Out of a Country Organ

By EUGENE F MARKS PART II

Rhythm in Hymn Playing WHEN ENTERING upon hymn play

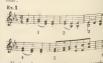
ing, the question of rhythm and often used merely for full organ effects, accent comes in for attention. In "giving but they are very effective when used in out" or announcing the time-that is other ways. For example, Bourdon, Echo playing it over on the organ before the Gamba and Celestes with superoctave coup- singing starts in order to convey to the ler are a useful soft combination and, for congregation exactly the music they are an mf tone on the swell organ, the follow- to sing and how they are to sing it-the ing may be tried: Bourdon, Stopped organist should take the right pace or Diapason, Principal, Fifteenth and Oboc tempo and adhere to it in strict time with superoctave coupler. Further, the throughout, avoiding any rubatos. Otherwise the congregation will Swell Oboe or Horn with suboctave coup- lose the sense of rhythm, having become entirely lost in a maze of expressions,

Neither should there be too much tvin of notes. It is better to repeat notes rather ANY VARIETIES in tone color than sustain them in an endeavor to secure can be utilized by playing on 16 an "organ style" legato in which the foot registers an octave higher, or 4 foot rhythm is mutilated. Yet many organists registers an octave lower. And, if the great do this to the extent that the hymn is Bourdon is of a light quality, it may be unrecognizable and the rhythm nonexist-

ent. The swing of the measure should be discernible not only by the bar on the ing its upper portion. The Echo Gamba printed page but also through the feeling of rhythm. If this is not delivered in the playing of perfect time, the music is apt to fall meaningless on the ears of the listeners.

Accent on the organ is an elusive thing, enjoy a well-earned rest, difficult to attain as it cannot be produced by the usual means-the employment of force. Therefore it must be obtained contrast on occa-through artifices, usually through the consions with a trast of legato with staccato touch.

Firstly, a semi-staccato touch upon the bination on initial unaccented note of a motive of the swell oration or stress upon the following note or These are but a few Ariel, if the left hand is sustained in pure organ style by tying all similar tones, the right hand may be made to convey an unmistakable idea of accent by being played



not used between the fifth and sixth measures because the prolongation of the first (Continued on page 947)

The Origin of Christmas Carols

By Charles V. Foreman

THE WORD, carol, is defined as a sixteenth century, and the literature of the open air. The origin of the word is tions of carols, though they were probably obscure. Diez suggests that the word is written to be read rather than sungderived from chorus. Others ally it with corolla, a garland, circle or coronet, the earliest sense of the word being apparently "a circle." "ring," or "a ring dance."

written to accompany the choric dance, species of composition. which were probably the starting point Bishop Taylor observes that the Gloria of the lyric poetry of the Germanic in Excelsis, the well-known hymn, was the peoples. Strictly speaking, therefore, the earliest Christmas carol. He seems perword should be applied to lyrics written feetly right in deriving the word carol to dance measures; in common acceptation from cantare, sing; and rola, an interjecit is applied to the songs written for the tion of joy. The subsequent carol is of Christmas festival.

Early Carols

which have the characteristics of folk- Christmas celebrity songs. The famous Cheery Tree Carol, A writer in an old magazine, describ-Joseph Was an Old Man, is based on an ing the manner in which the inhabitants old legend which is related in the Coventry of the North Riding of Yorkshire celemystery plays. I Saw Three Ships Come brate Christmas, says, "About six o'clock Sailing In, and, The Camel and the Crane, Christmas day I was awakened by a sweet though of more modern date, preserve singing under my window. Surprised at curious legends.

counts of the Tudor sovereign show that six young women and four men welcomcarol-singing was popular throughout the ing with sweet music the blessed morn."

hymn, especially as a hymn of Christmas was enriched in the century by praise sung at Christmas time in poems which are often included in collec-

THAT CAROL-SINGING early became a pretext for the asking of Stonehenge (often called the Giants' alms is obvious from an Anglo-Norman dance), was also frequently known as carol preserved in the British Museum which is little more than a "drinking" The crib set up in the churches at song. Carols were an important element Christmas was the center of the dance, in the mystery plays of the Nativity and some of the Latin Christmas hymns There is a long English carol relating the were called Wiegenlieder in German, noëls chief incidents in the life of Christ, which in French and carols in English. They is a curious example of the mixture of were originally modelled on the songs the sacred and profane, common in this

the date of the thirteenth century, the original of which is in Anglo-Norman.

In 1521 de Worde printed a set of THERE ARE extant numerous carols Christmas carols. These were festal chandating from the fifteenth century, sons for enlivening the merriments of the

a visit so early and unexpected, I arose Numerous entries in the household ac- and, looking out of the window, I beheld

Getting Most Out of the Country Organ

(Continued from page 946)

beat of the sixth measure in itself implies At (a) is given the mezzo-staccato touch accent. Yet, note the mezzo-staccato touch on the D in the tenor. (Notice that the upon the initial note of this entire two- continuity of one note between the first measure ohrase.

Secondly, if a note or chord is to be Secondly, if a note or chord is to be give the idea of accent to the second emphasized, a slight pause preceding it will chord.) The binds at beats 2-3-4 represent induce the idea of stress. This is exemplified by the old masters in many instances. of the precedent beat with the subsequent Observe the unavoidable break (necessitating a momentary pause) between the note E and the sf. chord in the extract motives at each beat. As a motive, accordfrom the Presto Agitato of Beethoven's ing to nature, is composed of an unac "Moonlight Sonata:"



longs to the following accented beat," and hearer an adequate and complete compre-"the sub-divisions of any beat belong to hension of unaccented and accented notes. the following beat," rests will also induce It is with the idea of rhythm and accent accent. Study the following extract from that the organist may now take up the Bach (condensed to two staves):



a) 1 2 3 4

study of the eight little preludes and fugues of Bach, being careful to attack the pedal and manual notes simultaneously, when called for, without any error of anticipation (one note sounding before another) and in strict time. Several of these numbers may be utilized in the Church Service, as all of the works of Bach display strength, virility and dignity. course is phrasing.

The next important subject in the study

delimited by the performance of such

As phrasing is one of the best means of making organ music interesting, understandable and attractive (notice the advisability of even the small motive-phrasing in the foregoing example) the organist (Continued on page 957)

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SRINGS&PINS and second chord broken, is sufficient to beat. Notice how the rests clarify these C. K. GROUSE CO. 91 Bruce Ave., North Attleboro, Mass. TINDALE cented note followed by an accented Music Filing Cabinet (compare to the tick-tock of a clock or Needed by every Musician, Music Student, Library, School and Convent. the fall of the horse's hoofs while walking) one cannot but hear distinctly every motivedivision belonging to every beat, separately

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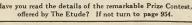
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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 923)

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in his effort to build fine musical organi- The fine points of ensemble performzations. When his orchestra was prepar- ance, the importance of correct variation ing the Andante Cantabile movement from in tempo, delicate nuances, dramatic cli-Tschaikowsky's "Fifth Symphony" for the maxes and contrast in tonal color cannot state orchestra coutest, he took his entire organization of ninety players into Chicago

to hear the Chicago Symphony Orchestra

In the endeavor to build fine bands and play this symphony and to get ideas from orchestras the most advanced and progres-Frederick Stock's interpretation of it. He sive directors will and must continue to also has secured an able bandmaster to attend his band rehearsal to conduct and ductors of recognized ability to the end advise as to methods for securing better that they not only gain added prestige artises as to memora in securing mental performance. As a result of such study, and income but that they help to glorify coupled with his own high grade of musi-clambin, his orochestra has no first place clambin, his orochestra has no first place. in the state contest by a very wide margin, musical profession, but "the glory of kings and his band won second place, being only is to search out a matter."

Musical Home Reading Table

(Continued from page 896)

almost carried to excess. Wagner re- ruses; there is nothing to distract one's jected any picturesque episode in it that attention from the mystery of human was irrelevant to his subject. The man souls; there are only two real parts who at his will made ail the storms of the belongs to Destiny into whose hands the Walkiner rage or the soft light of Good of Friday shine, would not even depict a bit of the sear cound the vessel in the first act. Believe me, that must have been a sacrifice, though he wished it so.

who carried all nature in his imagination, those of the lovers. If there is a third, it who at his will made all the storms of the belongs to Destiny into whose hands the

"It pleased him to enclose this terrible only a belief which is almost religious, drama within the four walls of a chamber more religious, perhaps, in its sincerity of tragedy. There are hardly any cho- than that of Parsifal,"

"Goo Many Cooks"

spoil the broth" is illustrated by the com- took his task so lightly that he devoted no had only a single librettist, Pushkin: but considerable modification. He then ap-Pushkin was killed in a duel just about proached his friend Kukolnik and Michael. the time that Glinka was ready to com-pose the new work. In his life of Glinka, rector, and invited them to supply the text. Montagu-Nathan tells us of what hap- Further, a portion of the first act is the

Pushkin, Glinka was obliged to search for friend, Markovich. out a plan. Bakhtourin, a bibulous member ceedingly unhappy.

THE old saying that "too many cooks of the literary circle surrounding Glinka, parative failure of Glinka's "Russlan and more than a quarter of an hour to its udmilla" after the brilliant success of accomplishment. The composer, by no 'A Life for the Czar." The latter work means satisfied, subjected the plan to a work of a Captain Shirkof, and the verses "Consequent upon the lamented death of of Finn's ballad are by Glinka's school-

a new librettist," says Montagu-Nathan. "Little wonder, then, that the result, to "The subject was naturally retained. It use the words of that vigorous critic, was impossible, however, that any other Cesar Cui, is somewhat kaleidoscopic. The hand than the poet's could deal with the music was composed "by fits and starts," original as would have Pushkin. To make the interruption being partly due to physimatters infinitely worse, Glinka com- cal and partly to mental causes. In the mitter the grievous error of dividing the spring of 1840 he was constantly ailing, work among several librettists. The first and for a long time after the disastrous step was to invite Bakhtourin to sketch termination of his married life he was ex-

For Flexible Fingers

By T. A. HITCHINGS

THE remedy for flexible fingers, here-typing approximately sixty or sixty-five with suggested, is not a cure-all. But words a minute, that sort of thing was those who make the effort will find it will child's play for me, simply because my (instrument).... fingers had become more flexible through In my scnior year of high school I the use of the machine.

set out to learn the typewriter. Two To those who are not above a little exmonths after beginning to type I surprised perimenting in mastering their instrument

St. or R. F. D. myself in the act of doing the Coda of I would say, "Type your way through City ...

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66 Y EVER a day without a line," said a famous author, when asked for the secret of the enormous amount of literary work he had been able to produce. Literary men sometimes let weeks pass without putting pen to paper, but this man kept eternally at it, never letting a day pass without doing his daily

For the violin student I would paraphrase this author's motto to read, "No day without a bowing." Every day some one of the most useful bow-strokes should be faithfully practiced. A bowing a day the beginner, after about six months' incorresponds to doing the "daily dozen" to keep one's general health up to standard. In time a complete mastery of the bow Studies for the Violin," has given us sev- Additional bowings are also provided for will result than which nothing in violin playing is more important.

Good bowing is the life and soul of in supremely excellent violin playing.

cyclopedic technical works for the violin part of the down is to be used for each to bowings. His "Four Thousand Bow-bowing, when this is not marked in the to bowings. His "Four Thousand Bow-bowing, when this is not marked in the to bowing the control of the fifth study of Kreuzer. The execution of the fifth study of Kreuzer. ings" is famous, and he has said that his edition which is being studied. insistence on a thorough mastery of all possible bowing has been the secret of the production of his many world-famous THE SHIFTING is not marked cor-

a piano accompaniment can be seen and the second of notes. This advice also holds good up. The best teachers do not favor this any bowing combination and is of great for learning the division of the bow and for almost any bowing exercise. work, from cover to cover, be mastered by bowings. Many teachers use this before It must also be understood that in the Church every serious student of the violin in his studying No. 2, as it is much easier. No. case of almost any bowing exercise, many class. It can be taken up as soon as the 8 is a melostudent has completed the second book of dious exer-Kayser, Op. 20, and can be used with cise to be profit during the next two or three years, studied with especially during the study of Kreutzer.

Bowings, Varied and Combined

N THE easier studies we find many L bowing exercises, with variants, in the orillo studies book of Wohlfahrt. In Wohlfahrt's we find a va"Sixty Etudes," Op. 45, Book I (in the riety of bowfirst position), we find bowing exercises ings indicatwith various bowings, Nos. 1-2-3-5-7-11-19. ed in studies In Book II of this same work, Exercise Nos. 3, 15, No. 34 which lies in the first and third 36, No. 36 positions and which is to be played with is a short, twenty-one different combinations of bow- melodious ing, is very valuable. Exercise No. 49 in study in arthe same book has nine different bowings. peggio form

The universally used "Kayser Studies," accompanied Op. 20, include a number of bowing ex- by fifteen or ercises to be played in different ways, more differ-Among them are Nos. 1, 10, 11, 21, 32, 33. ent direc-The first exercise in Kayser, with its tions for six different bowings, can be started by bowing.

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

A Daily Bowing

eral valuable bowing exercises intended to some of the scales in single notes and he bowed in different ways. The second chromatics. exercise is the most famous and widely violin playing. A famous violinist has used bowing exercise ever written for the violing the right hand is the artist, the violing most of the editions give it twenty-books of studies could be cited, as the on the following plan, which solved the said, The right hand is the artist, the violin, most of the editions give it wenty the left hand the artistan," meaning that a per- five bowings. Massart, French violinist, importance of this branch of violin technic problem. I had the pupil count each note fect bowing is the most important element who wrote a work on studying Kreutzer. is universally recognized. got the number up to over one hundred and All the great writers of violin studies fifty. Every serious student of the violin and methods have devoted much attention in the world knows this study by heart; to bowing exercises. Ottakar Sevčik, one and it should always be played from memof the world's greatest violin teachers (and ory since in this way the student can give of bowings, the teacher should not make ber that when he said 3.4-5 he was to shur. writer of technical works for the violin), more attention to the bowing. Care must evelopedic technical works for the violin part of the bow is to be used for each the exercise and all the bowings in one added: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6,

Mastery as a Whole

rectly in many of the editions; and One of the most valuable of the Sevčik therefore the teacher must make correcworks on bowing is his "Forty Variations tions where necessary. The student must for the Violin," Op 3. This includes a also be instructed to play the entire exlarge number of bowings, since some of creise, not the first two or three lines. the variations are bowed in many different. He might be able to play the first two The text is in five languages: lines with a certain bowing correctly but ways. The text is in five languages: lines with a certain bowing correctly but bowing which is being studied, a soft pen-English, French, German, Italian and fail completely on the rest of the exercise, cil being used so that the bowing marks be cannot go wrong, thus: 1, 2, 3, 4, 5, 6 Russian. The studies are melodious, and on account of the difficulty in shifts, string can be erased and different marks suba piano accompaniment can be obtained, transferences and different combinations stituted when the next bowing is taken

for all forms of staccato, spiccato, martelé

The student who really masters this re- apply the bowings mentally and without when he is trying to learn bowings, for for all forms of stactato, specially forms markable study with even as few as marking. This forms a splendid mental when he counts the notes of each group of bouncing bow. The studies are eare- twenty-five different bowings will have musical drill, with the effect of impressing he remembers readily enough the numbers of Douacung now. In standard can tell a quite respectable foundation for ordinary the different bowings strongly on the mind of the notes which are to be slurred. thilly marked so that the student can a quite respectation formand to the public Besides, when there are As soon as the student learns to apply the public Besides, when there are As soon as the student learns to apply bow to use for each passage. For some can be played with the same bowings as many bowings to be marked and after the bowing properly by counting in this reason or other teachers do not give No. 2, but few students play it in that wards erased to give way to the next, the manner, he can resume practicing in comreason or other teachers to this work. The manner, Exercise No. 5 can be played in music gets into an awful muddle on account mon time, 1, 2, 3, 4, in each measure. teacher is wise if he insist that this entire the first position with sixteen or more of the multiplicity of marks and erasures,

> twelve or more bowings.

In the Fi-

the double-stop exercises in thirds, sixths Kreutzer, in his immortal "Forty-Two and octaves marked for different bowings.

Besides the above, a large number of bowing exercises in various methods and

The Two Mince Pie Meal

the exercise is to be played with a variety the mistake of giving too many bowings. Here is the way it looks with the slurs eat and digest two mince pies at a single cise has no slur marks, and the student meal. It is best to give only one or two must learn to apply the slurs in the right of the bowings to be practiced and brought place from memory, as follows: for the next lesson. They should be Ex.2 thoroughly learned, and then the student is ready for another. Meanwhile he can proceed with after security of the can be proceed with other exercises of a different

Some teachers have the pupil mark the

MUSIC DE CHAMBRE

(CHAMBER MUSIC)

BY AUBERT

FROM THE PARIS SALON

another use ful bowing addition to

> apply to a by playing with the hymns. It is also (Continued on page 951)

which the bowings are not marked, but others prove quite puzzling to the student, especially if his talent is of a rather doubtful order. For instance, suppose it is desired to apply the third bowing to the 8th study in Kreutzer, which is written in single notes, without slurs (except a single one in the next to the last measure). In this bowing the third, fourth and fifth notes of each group are slurred, as in the following: dies

When the pupil first tries to play the study he is likely to get his slurs in the wrong place and the bowing mixed up generally, as he has no slur marks to guide him. I had so much trouble in teaching bowing exercises of this character that in trying to find a remedy I hit of each group as he played 1, 2, 3, 4, 5, 6 1, 2, 3, 4, 5. 6. Now the third, fourth and fifth notes of each group are to be slurred. IN TEACHING bowing exercises, where So in counting, he could readily remem-

By counting six twice in each measure, thus giving a single count to each note

exercise all through for the particular and slurring them when he says 1-2-3-4,

This principle may be applied to almost plan, as it is much better for the pupil to help especially to the backward pupil

Service

By ROBERT C. FRANCIS

could be in-dicated in THE YOUNG violinist just begin-ning to play professionally can have no better opening than the church those mark- service. There he enjoys several aded. A musi- vantages over concert performance, adcal scientist vantages particularly helpful if he finds named Wylie difficulty in playing his best in public. made a com- First of all there is the advantage of

putation that using simple, fairly slow music which one about 15,000 has thoroughly mastered from a technical bowing com standpoint. Nervousness in public perbinations are formance is often due to the fact that possible, but the player feels obliged to choose music the funda- which is close to the limits of his technical mental bow- ability and which, taken with unfavorable ings are com- circumstances, is actually too difficult. In parative-ly few are out of place. So the player has no

Some bow- temptation to try music beyond his reach. ings are Another decided advantage is the opquite easy to portunity to "warm up" before the solo



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See page 954

HOAR F. Comment v. Thinks Beer v. Th Free Introductory Copies to Teothers Sending Their Professional Cards-Liberal Discounts.

Keeping Pupils Waiting By EDITH LYNWOOD WINN

keeping pupils waiting for lessons. Cer- "fagged."

should be no going over time. One these interruptions. teacher hammers away on a defect until Music teaching should be as definite as

THERE is no more pernicious and nerve-the result! Every sensitive pupil is un-racking state of affairs than the habit of favorably affected when the teacher is keeping rounds we time-favorably.

tain artists often have pupils linger in There should be a strict schedule, with corridors for hours, a practice causing time for lunch and for the passing of them to become nervous and distrait. To pupils in and out. If possible there should certain temperaments this is even disas- be no social life in the studio. Teachers trous. No teacher, however great, has any who visit with pupils and who respond to right to impose such a strain on pupils. repeated knocks on the door or to tele-A short recess between lessons in order phone calls invariably get fretty and lose that the teacher may catch up would do concentration. Pupils grow restless and away with all such difficulty. Then there inattentive during the periods between

the pupil and teacher are worn out. An- public school class room work. A busiother teacher teaches from early morning ness-like teacher who gives his pupil ununtil late at night without food. Imagine divided attention may be sure of success.

Rings on the Fingers By J. W. B.

fingers are out of place. Not only do they As sure as a soft, legato movement occurs, hinder the perfect play of muscles but, by out come the arm bands with their own their twinkling, also detract from the particular tune-about as welcome as flies performance. Bracelets are worse, because buzzing during church service, and far they tinkle as well. One hopes they will more noticeable.

RINGS on the pianist's (or violinist's) at least chime in with the music, but, no!

The Violinist in Church (Continued from page 950)

good experience to play sometimes with of music stand, audible turning of pages, an instrument other than the piano. The signals to organist to begin or not to begin organ is capable of very beautiful and in- and long-drawn-out tuning! Such prelimiteresting effects that may greatly enhance naries detract greatly from the dignity and the accompaniment. Furthermore, people serenity of a service and are absolutely unseem to enjoy violin music especially in necessary. Let the violinist arrive early, seem to enjoy violin music especially in necessary. Let the violomist arrive early eleurch. They are usually in the moof for listening; and, of course, they are always very quiet. There is nothing more encouraging to the young violinist than to know that he is giving genuine pleasure. Above all, the violin should be tuned very the necessary that the proof of the proo If he plays at all well, he may be sure of is kept in tune throughout the service, tunsuch appreciation from the congregation. ing need take only a few seconds before Finally, since church comes every week, the solo. Even this slight interruption there is the chance of securing regular may be dispensed with when the player gains the ability to tune by plucking his employment.

Yet, for all these advantages, how seldom we find a violinist, even of experience, something else. In fact, one can play the who knows how to play properly in church! violin in church with as little fuss as that To be sure, the difference between the displayed by the singer. right way and the wrong way may not Some violinists never seem to know what seem very great to the player. But it to do during the hymns. If they play most certainly does seem great to the min-ister and the congregation. They may not only wanted to avoid the embarrassment know much about music and violin play- of not doing anything. Playing with the ing, but they do know when music fits into hymns ought to be at least as important as and heightens a service and when it merely playing a solo, for the violin can lead the interrupts it. Unless the violinist seeks to singing better than the organ. For this be a vital part of the service and to har- purpose it is well to play the hymns an monize his music with the spirit of wor- octave higher than they are written. But ship, he cannot expect to be successful. to gain variety one should occasionally play First as to what to play. Violinists are fond of saying, "You don't have to play alto either as written or an octave higher.

fond of saying, the don't have known people who enjoyed the cheerful pieces as well as sad ones." Both hymns more than the solo; and everyone these statements are true, but why assume likes to feel that the player is taking part that religious music is necessarily sad? whole-heartedly in the service. origin. But it must tend to exalt the lis- let it slip by unnoticed. tener and blend with the atmosphere of worship, Handel's Largo, the Ave Marias of Gounod and Schubert and the Cavatinas of Raff and Bohm are of this worshipful

But the manner of playing is as important as the selection. What could be more distracting to a congregation and irritating to a minister than last-minute adjustment

LEARN JAZZ PIANO PLAYING And why go to the extreme of playing any If comparatively few churches employ and wordered between boat alone how and every lind of thing short of dance volunts, it is largely because the law trepositor to the sale of the boater to music? The only suitable music for church have not always made a good the sale that is worshipful music. This may be either church. But the opportunity is great, and strictly churchly music or music of secular intelligent, enterprising violinists will not "No short cut to musical supremacy save

that of making good exists in this country and doing that requires not only the musical talent but neatness and taste in dress. unfailing courtesy, unruffled temper, per-fection of enunciation and receptive mind and mood. Incidentally I lament the tendency of many audiences to live in the past reputations, to place standards beyond limitations of the modern artist by calling for the work of a Patti, Gerster, Jean de Reszke or others of the famous ones."

-L. E. BEHYMER.



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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Baitazarini.
A. K.—The mame of Baltazarini, an early solo violinist, is pronounced as if spelled "Baltatarrenee."

Tiefenbrunner Violin.
B. G. F.—Georg Tiefenbrunner was a Germsn violin maker in Munich. While he cannot be considered as a famous maker, he made some excellent violins. His labels read as

some excellent visitins. In same second collections of cong Telephranian stacken 18Salten-Instrument consider. If the same second second collection of the same second s

inter aquatations on the value of those visitions are not as a constant of the design of the design

In the case at all times when not in use.

The A tightly stopped with the first flager and purely you might use Wolldhirt's. "Faster and you will be fourth lightly. The second measure its could not do better than send to the must be fourth lightly. The second measure is could not do better than send to the must be fourth lightly. The second measure is the fourth lightly. The second measure is fourth in the fourth lightly. The second measure is fourth in the fourth lightly. The second measure is fourth in the fourth lightly in the fourth lightly. The second m

rius and Joseph Guarnerius zere the greatest produced to the control of the contr

Copy of Stradivarius.
E. H.—The first part of the label is in Gernan, and the second part in Latin.
Translated, it reads:
G. A. Pfretzschuer, Markneukirchen



shifting about the grade of difficulty fequived, pupils.

Oil and Spirit Varnishes.

Oil and Spirit Va

"Polonaise in A-flat," a Master Lesson

(Continued from page 926)

the treble, in measures 63 and 64, can be brought out, together with the same figure GONSERVATORY the treat, in the same right out and the tempo be here arising in the middle voice in measure elightly retarded; whilst accents should 99, in the right hand, on the second half accompany the three last chords in the of the first beat, and on the second beat. bass, in measure 64. Rhythmical Life

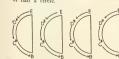
THE ETUDE

in measure 65, the rhythmic feature must be strongly marked; as also in meascan be intensified (as was the case pre- ure 99, the two sixteenth-note A-sharps, viously, in measure 17), by holding the on the second-half of the second beat, and first dotted eighth-notes a fraction of time the two following eighth-note chords on over their proper value and then making the third beat all in the treble, must be a break or breath pause in the tone, be- stressed. fore attacking the subsequent sixteenth- In measure 100, the reiterated and acnote chord with vigor. In measure 67, cented eighth-note chords must be broadthe progression in the trehle should begin ched and given weight by a slowing down a little slowly, get faster on the second heat with an accent on the last eighth-note chords in measure 101, leading to an acof the measure, and then slow down again in measure 68, with an accent on the first beat of this measure, and also on the last is a repetition of what has gone before eighth-note octave. In measure 71, the and must be treated in a like manner. At sixteenth-note octave C in the treble, on measure 120 a new episode is introduced the first beat of the measure, should be with a return to the original key of four accentuated and the phrase be held back flats, and this episode should be played a little on the first quarter of the measure a little slower, the melody in the right and then proceed quicker towards the end hand being particularly brought out and of it. Coming to measure 77, there are sung. accents on the second-half of the first, Towards the end of measure 126, the second, and third beats, on the dotted six- sound should diminish, reaching a piano teenth-note chords, while the cadenza scale in measure 127, with a ritardando on the upwards must be played as the similar one second beat of this measure. The D-natwhich we have already met with in meas- ural eighth-note, which is the last note in ure 30. The top B-flat in the treble, on this 127th measure, in both hands, should be the second beat of measure 80, should be held on a little longer than its value. taken with the left hand, as in a similar Thus prepare for the next section in meas-

tinct in character and opens with great and second beats in this measure should chords in the key of four sharps, as though the militant spirits, having been of the Polonaise, were now forming them-

Those Fatal Octaves

THIS FIGURE should commence pianissimo and mysteriously, like the galloping of horses in the distance. The octaves, which go on for so long, may become an almost unbearable strain on the left hand, and I find it a relief to think of: them technically as proceeding in a semi-circular motion from left to right, as in the accompanying diagram, which illustrates the mental device of placing each group of four octaves as component parts of half a circle.



the hands passing in a semicircle over the on the second beat of measure 170. octaves helps to lessen the tension both mic figures occurring in measure 89, in the treble, on the second half of the second which begins here. In measure 176, the beat, and on the third beat, should be

At the end of measure 96, on the last sixteenth-note, the C-double-sharp in the bass and the A-sharp in the right hand lead N THE FIRST phrase in the treble to a very abrupt change of key, which

of tempo, and similarly the quarter-note cept on the first chord in measure 102 From measure 102 to 119, the music

progression already noted in measure 32. ure 128, which must be played rubato At measure 81, we arrive at the second and very melodically. Proceeding to measpart of the Polonaise, which is quite disbeat reaching initial tempo again at the beginning of measure 132. The treble Baroused and marshalled, in the first part flat sixteenth-note in the right hand, which is the second note in measure 134, should selves in array for battle. These chords be held a little, and each of the trills in must sound very full and harmonious, measure 135 should be slightly accented. like the resounding calls of some beckon- In measure 139, the triplet figures in the ing Fate; and they should be deliberate right hand should be accelerated on the in tempo. Measure 83 introduces a great first and second beats, and retarded to staccato octave figure which runs through tempo again on the third beat. Arriving seventeen measures and then repeats itself at measure 150, the sixteenth-note runs making thirty-four measures of octaves in this measure should be given a mysterious atmosphere, by playing them very softly, smoothly, and legato. In measure 152, the dotted-eighth-note figure, descending by half tones to the sixteenth-notes below, on the second and third beats of the measure, in both hands, should be emphasized; and in measure 153 there must be a ritardando leading to tempo again where the main theme is renewed at meas-

ure 154. From this point on to the end of the piece, the heroic spirit of the music is intensified, and it must be played with the highest enthusiasm. Coming to measure 161, the rhythmical figure here should be played faster on the second beat, and retarded again on the third beat, whilst measure 162 is in tempo. In measure 163 the staccato chord on the first half of the second beat should break off abruptly, and then the dotted sixteenth-note figure on the second-half of this beat should be resumed with an accent. There should be a slight ritardando on the third beat of measure 166, and another starting on the second This mechanical illusion of the action of half of measure 169, but returning to tempo

The sixteenth-note staccato chords, on mentally of the brain, and physically of the second-half of the first beat in measure the brain, and physically of the second-half of the second-half of the angue than on the second and third than on the second and third than on the second and third the second balf in measure 172, on the the second balf of the wrist. In measure 88, the three chords 171, must be played very rhythmically and in the right hand on the second and third an accent be given on the second-half of beats should be emphasized. Also the rhyth-

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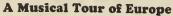
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THE ETUDE

How To Play Rebeats

(Continued from page 914)

I have before me at this moment several of Chopin's works so edited by an eminent London publishing firm. To tamper with Chopin, in any direction, is little short of Form take definite shape?

able repeats, by what once happened to a 3. What indications have we that musicelebrated actor in Dublin. He was per- cal forms are to be shorter in the future? forming "Othello," and in the scene where 4. What qualities are desirable in the Shakespeare makes the infuriated hero two principal themes of a musical movecall more than once for the handkerchief, ment? an impatient occupant of the gallery en- 5. Which "shorter musical forms" are couraged him by shouting: "Use your replete with repetitions? coat-sleeve, man, for once, and for the Lord's sake get on with the play."

SELF-TEST OUESTIONS ON MR. BERGER'S ARTICLE 1. With what composer did the Sonata

2. Name, in order, the sections, with I am supported in denouncing all avoid- their constituents, of the Sonata Form.

6. What three modern composers have led in the reform of opera?

Polonaise in A-flat

tempo must accelerate and then slow down again on the second beat of measure 177, whiist the final rhythmical figure in measure 178, on the last two beats of the measure, must be played majestically, with a very full tone, thereby bringing the work to a close of power and decision, bentting his "Polomise in A flat!" the stirring and martial spirit which permeates the whole composition.

SELF-TEST QUESTIONS ON MR. HAMBOURG'S ARTICLE

1. What was Chopin's parentage! When and where was he born Her his character have mirtaken?

4. What is the general atmosphere of

5. What vision is he said to have had while writing it?

QUESTIONS AND ANSWERS

(Continued from page 953)

(Continued from page 907)

measure 3 Albig a 2 stole property 3

A Notable Example of Mary

A Notable Example (or Mary

A N

(Continued from page 907)

which occurs later in the same piece! Abo, you think! I may gererone all the difficulties!

A. 1. That is more considered in the second realizes are used to the constitution of the constitution.

A. 1. That is is the leading note of the same is to be repeated from the beginning. Therefore, all the same is to be repeated from the beginning, the same in the constitution of the same is to be repeated from the beginning. The same is th

Bach's "Forty-eight" Analyzed.

Q. Is there any edition of Bach's Forty-eight Fugues showing the themes, counterthemes and motives and explaining their contraguntal development?—M. M. M., Ashland,

Oregon.
A. "Analysis of Bach's 48 Preludes and Fugues," by F. Iliffe.

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Getting the Most Out of the Country Organ (Continued from page 947)

should always pay attention to it. Let should not be turned into a kaleidoscopic should always pay attenuou to it. Let should not be turned into a kaleidoscopic bim not keep up a meaningless continuance formation of a musical rainbow by conhim not keep up and the main theme, at the sectional little phrase a different color. If the orand full phrasal endings. No one would ganist uses an 8 ft. Flute stop, a 4 ft. stop enjoy a monotonous, incessant recitation of the same character may be added before without any punctuation; and, after all is beginning a phrase; or, at the end of a said, these phrasal separations are only sentence, before beginning another, an ensaid, noints of breath-taking or punctuation in tirely different stop may be used. For such

to puctase and the study it carefully (it will be money well ranged by T. D. Williams, shows many spent) as the examples of regular and stop changes at proper places, and the irregular phrasal formations are too nu- slurs designate the many smaller phrases merous for short treatment. However, where, at the end of each, the organ may nhrases may be frequently enhanced and be momentarily soundless. remarked by a change of stops or manual. (Part III of this Article will appear in The character of a movement or piece the January "Etude."

work, orchestral scores should be studied, Muste.

It is advisable for any musician, whose or, in lieu of these, organ arrangements understanding of phrasing is at all misty, of such scores. For example, the Pilto purchase some work on this subject and grims' Chorus from "Tannhauser," ar-

TEACHERS' ROUND TABLE

(Continued from page 925) would like a class of early grade pupils in plane.

How shall I go about getting a class in a larger town or city or securing a position in a studio?— M. L. C.

a seventh chord formed on the seventh tone of the minor scale. Thus in the key of A minor the diminished seventh is built on G#, the seventh of the scale, and therefore consists of G B D F.

dominant seventh is a seventh chord built 2. Your definition is correct, that the on the fifth of any key. Thus in C major or teachers there to help. You should (or minor) the dominant seventh is G B

In this chord the distance from the root to the seventh is a minor, not a major play for a group of people in that town seventh. To make the above chord a who might be interested. If you are able major seventh, therefore, would require to, you might give a more formal recital. sharping the seventh: G B D F\$. Hence the seventh chord built on the tonic of a or part of a studio, send out cards to major key is a major seventh chord: thus in names furnished by your friends and inthe scale of C major we have C E G B, sert a card in a local newspaper. It would in which B is a major seventh above C.

Getting a Class

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of plane work and am a graduate of a prominent conserva-tory in Public School Music. I do not care to teach the latter, but

It is a difficult thing to "break into" therefore select a place where you have some such connections. Write to your friends there and if possible arrange to

If matters look promising rent a studio be wise also to study with some wellknown teacher in the city who may fur-

ther your interests by his name, at least. If the above does not seem practical, register with a reliable teachers' agency and seek employment in one of the many educational institutions where piano teaching is given. Letters from former patrons will help you to get such a position.

EDUCATIONAL STUDY NOTES

(Continued from page 943)



RALPR KINOES written a large amount of in measures five and six of 4 Song to the second and color to the product of the second and the second

Berceuse, by Jenö Donáth.

A Song to the Stars, by Ralph Kinder.

Ralph Kinder was born made up of a sequence, which, introduced unity of the stars, by Ralph Kinder was born in Manchester, Ergland, in 1876. He studied. The property of the star was a sequence of the sequence which, introduced unity of the sequence which, introduced unity of the sequence was a sequence which introduced unity of the sequence was a sequence which introduced unity of the sequence was a sequence with the sequence was a sequence which introduced unity of the sequence was a sequence with the sequence was a sequence with the sequence with the sequence which introduced unity of the sequence was a sequence with the sequence which introduced unity of the seque

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(Continued from page 924)

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RY ILL. Please menti	you studied Harmony?

study material which includes the bass to them and which they have not yet only a few times. Naturally this is not is most successful who assumes that the part A certain amount of three-part larged armed to manipulate. Secondly, they the most helpfulped in songs for soprano, allo and bass is often are asked to carry a choral part in which songs for solution studying the bass. In they have had only slight experience, since using this material the boys with alto- the previous practice in carrying an alto using this macros arry the bass part an part does not prepare them for the diftenor voices may acress the day are should be ex- ferent effects of a bass part. In the third first of all, to be constantly borne in mind, there is the best chance for success. octave might, on the state of t

ing must realize that the very presence of previously read tenor part of limited compass.

by indefinite changing boys' voices. The best way to meet this difficult situation is to use both three and four part music, keeping the material extremely simple until some vocal control has been developed.

In the ninth grade, where conditions are reasonably favorable, the development of alto-tenors to carry these parts solidly.

Before them. In the first place they are the first few measures of a song immuner-byer or them. In the first place they are the first few measures of a song immuner-byer or the same treatment that Indian trill make it so."—DANIEL GREGORY performing on an instrument which is new able times and get to the final measures appeals to adults. That chorus instructor MASON.

same plan is helpful to all the other voice fortunate.

are singing. In its part and including the three will enjoy singing to the developed until the singers can hear We must always bear in mind that the cach other. It is desirable to attack the young people of the Junior High School ended through singing to give utterance to their cach other. It is desirable to attack the young people of the Junior High School

ing must realize that the very presence of previously read of choosing material which is technically feel grown up, not music that seems to base voices almost infallibly argues that the reals that each part of the chorus shall will be able to learn the music. But there are also persent how swith labet-ener voices. Even if she cannot easily detected by well developed into a unified singing them, the teacher must realize that the chapting voice usually goes through the to each part a certain amount of song the pupils in their interest in learning to each part a mount of song the pupils in their interest in learning to each part a mount of song the pupils in their interest in learning to each part and the previous them. enanging voice assuming goes amough the material to be sung by the group in sing advanced part songs. But sooner or would express them, process of gradually dropping in pitch.

The process of gradually dropping in pitch is a sum of the group in sing advanced part songs, but sooner or wouse express incin.

For this reason, the most comfortable most companionate, for later the longing will assertle for find the standpoint of the boy example, the bases should sing a number expression in music which is really inschool boy or girl. There may be music material from the standpoint of the boy example, the bases should sing a number expression in music which is really inschool boy or girl. There may be music material from the standpoint of the boy example, the bases should sing a number of the procession of the

over into the bass part of a chorus. The into a sight reading lesson. This is un-

The Junior High School is not the time While this procedure is being followed for elementary drill in music or in any-simple part songs may be studied. Too thing else. It is time for expression. often in the past the teacher has assumed Even though much actual rote instruction

Developing Part Singing

THE DEVELOPMENT of good part

First there will almost inevitably be a break. women, immature, to be sure, but none the THE DEVELOPMENT of good part institute will almost inevitably be a oreak, women, immature, to be sure, but none the matter. The boys, naturally, offer the the song the instruction should fill on more serious problems. We must remember the place where the break occurred, and and not mature children we have the key exitably electic, and no amount of wishing ber that the boys have a difficult situation then go forward. Some teachers rehearse to many a difficult situation. As adults

Junior High School chorus is a body similar in most respects to the volunteer choir or the amateur choral society. If the WHAT MATERIAL is most suitable chorus period becomes a rehearsal similar for Junior High School pupils? to those of the adult choral bodies then

The music should also be selected on the eresses of this disposition of the voices, staff on which the relationship of the notes which is interesting to the pupils. Very same basis. Boys and girls in the Junior The teacher of Junior High School sing- to their voices is different from the music frequently the teacher makes the mistake High School want music that makes them of choosing material which is technically feel grown up, not music that seems to

is that which provides the bases with a of songs adapted to their voices and their is treating. Then, until this desire is real-too mature or too difficult. But the teacher absarped to limited compass and an alto-interests, without the problem of fitting itself, the teacher will find herself con-who assumes that young people can appretheir singing to the parts sung by the fronted with questions of discipline during clate and enjoy good music will soon com-But here arises the serious difficulty experienced by many teachers in clearly procedure the boys acquire a vocal case. In their sincere desire to make better the wordy element by giving them the parts are sung most uncertainly field into a solid mass of tone which carries turn the Junior High School chorus period quite likely to find it difficult to turn to any other kind of material.

Music, first of all, should be a means for self-expression for our young people. There is no better time than during the Junior High School days to learn that music may say the deepest, most lofty and the that each part should leave out of con- becomes necessary to attain this end, that most beautiful thing that hearts consideration the music which the other parts is far better than technical drill, if it tain. And these young people do think and four-part singing is usually quite practicable as there are plenty of brasses and independent of the province of the music teacher to enable them.

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Here are two hands drawn,

As I point to a finger put up the cor- of that finger. You wouldn't want to do responding one on your hand and tell me that, would you?

BILLY-this is Correct Finger Week. the number as well as the hand it is on Fine! Now, when you get home see if you can draw your hands life-size and number the fingers. When you come the next time I am going to paste little squares of adhesive tape on each finger not used correctly, with the proper number written on it with red ink. When your friends ask you the reason for the tape, you will have to tell them you did not know the number

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Cycles of Taste BY FRANK P. CHAMBERS

Music though the most recent offspring of Mothes, Art. Bill be traced through many hundreds of yearli be traced through many hundreds of yearli be most one Greek cirilization where it was one and. Of the cirilization when is known sould. Of the Greek arts much is known sould. Of the curlosity as to the attitude of Greek artisens southerning and them subjects to the control of th

author.

The various kinds of type used in Dr. Mansield's book are wisely chosen and help greatly to emphasize the division of matter of the control of the

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Scenes from Childhood, Carnival scenes for piano, Upscaring and Butterflies, Album leaves,

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??? Ask Another???

- 1. What was the nationality of Bee-
- 2. Who wrote the Christmas Oratorio 3. When was Wagner born?
- 4. If a scale has three sharps what is 4. If a scale has the control of the relative minor?

 5. How many thirty-second notes equal angels sang "Glory to God in the Highest," of Christmas is "Joy to the World." the leading tone of its relative minor?
- a dotted eighth?
- 9. What is a carol? 10. What instrument is this?



Piano Lessons By ELIZABETH WINSLOW

I take piano lessons And practice hard each day; But I've so many fingers They're always in the way.

My Third comes down in Thumb's place, And Thumb and Second fight; I make so many blunders, I seldom get things right.

My Fourth and Fifth are weaklings And quite unfit for work; Yet if they are not playing, My teacher says I shirk.

My mother often sighs for An extra pair of hands, Because her "growing children Do make such big demands.

But oh, if extra fingers Grew on my hand some night, Then I'd have twenty fingers And never get things right!

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Hunting Song and Jolly Peasant, Many melodious compositions, Night pieces.

Christmas Songs of the Nations

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By Mrs. Paul J. Leach

N. How many many second notes equal detect eighth?

6. What scales have a double sharp for scason. Schools, churches and homes adding tone?

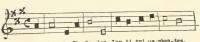
7. Is the leasure a wood-wind or wood-wind or sones. We must have as much music as a start the her-ald an-scale sing. possible throughout this season, as we

One of the oldest of our Christmas songs is "Adeste Fideles" or "Come, All Isaac Watts, who wrote the words, is often

Mark! the her-ald an-gels sing, 8. What is useant by molto meno then sing some of the most beautiful songs we have even bed written for our use and pleasure. Glo-ry to the new-born King!

Ye Faithful." The author of this beautiful called the "Father of English Hymnody." song is unknown, but we do know that Christmas has always been a specially it dates from the seventeenth century. It happy day to the Germans, and many of was originally written and sung in Latin, our best loved Christmas songs are of but it has been translated since into various German origin. There is one song which languages and may be found in the hym- always comes to mind when we think of an always land of many different denominators. The Christmas—"Silent Night." Both the little tike was a miniature Santa Claus music is very rhythmical and may serve words and music of this song are simple; scarcely twelve inches high. His red and but it is known, loved, and sung in many white fur coat was trimmed in tiny sleigh-The French call Christmas "Noët," countries, and in many languages. There bells that tinkled as he bent to and fro

and their Christmas songs are always is a story that the words were written by putting the toys back into the box. And



A - des -te Fi- de- les, Lae-ti tri-um-phan-tes, O come, all ye faithful, joy-ful and tri-um-

spoken of as "nocls." The English spell the pastor of a small church in a little the word "nowel," and call their sougs Bavarian village, when, looking out on the "nowels." One of the loveliest of these white, moon-lit snow, the words of this is "The First Nowel." It is so old that song came to his mind. He wrote them no one knows exactly when it was written down on a scrap of paper and gave them or whether it was originally French or to the church organist who wrote the English.



There are two beautiful chrisimas are by one of America's best known to be seen.

It is a substitution of the substitution of Angels Sing." An English hymn, which, Christ's birthday.

music that night: and, on Christmas morning in 1818, this hymn was first sung at the Christmas services.

We in America have two well known Christmas songs to our credit: "It Came upon the Midnight Clear" and "O Little Town of Bethlehem." Two Massachusetts men, Edmund Sears and Richard Willis, wrote the words and music of the first. It was written in 1850 and is a great favorite in various churches to-day. The words of "O Little Town of Bethlehem" There are two beautiful Christmas are by one of America's best known to be seen.

by Handel. This tune is very appropri- mas songs, too many even to attempt to ately known as "Christmas." The other mention them. These which are chosen good definition of the spirit we should well known composer of music for a as representative of the various countries have at Christmas time." Christmas hymn is Mendelssohn. He appeal to all nations and peoples because wrote the music for "Hark, the Herald they stress the real spirit of Christmas or ing, she had a thought. Since the visit

The Gift of the Fairy Santa Claus

By Stella Whitson Holmes

B ETTY SAT beside her toy-box making two heaps of its contents. It was almost Christmas, and Betty was selecting some of her last year's toys to be the toy-box almost empty and would leave more toys for the good little girl who

divided with others, Betty sat happily musing over the jolly holiday and did not hear the window as it slowly lifted. A tiny stamping of the snowdrift on the window-sill, and something small and red swung itself down in front of Betty

"Why, who are you?" cried Betty.

what do you think? They were not the ones that Betty meant to save, but the ones that were old and broken.

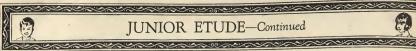
"I," said the sprite, "am the Fairy Santa Claus. Every year I visit the little children of Fairyland with my sleigh full of toys. I also visit the good children of Earth, who have found the Christmas Spirit."

"And what is that?" cried Betty. "Love," jingled Santa, "and unselfish



Betty was going to ask more about the Christmas Spirit, but she found herself alone. She jumped up, but no Santa was

When Betty wen, to practice that even-



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 14 Chobin

composers. He was a fine pianist him- there several years and wrote some of self, of course, and seemed to prefer to his finest music there. He died in 1849. write for his chosen instrument rather than His compositions are, like his character,

and married a Polish woman, so Chopin melodies combined with rich harmonies; knew Amy wanted a piano more than any piano had been? Why—it was another was really half French and half Polish. but he lacked a deep feeling for "thematic Frederic Chopin was born in Poland in development," which is stronger in the 1810. In his early life Poland was torn symphonic writers. He was a real lyric



man 1810-CHOPIN-1849 ACON-

lived in several cities in Germany and then in Paris. At the age of nine he played in public a piano concerto with orchestra; and he is therefore a fine example of a child prodigy who remained a great artist all his life. Child prodigies Questions on Little Biographies do not always turn out so well, you know. As he grew older he played in public frequently; and the people found a great charm in him and in his art. He made many friends among the prominent musicians of his day, including Mendelssohn, most of his compositions? Schumann, Liszt and Berlioz, He also taught, and spent much of his time com- of his compositions?

OF ALL the great composers, Chopin is posing; but his health was not good, and perhaps better known to planists than any he made several trips to see if he could for Curistmas. Detects were already work in planists than any he made several trips to see if he could for Curistmas. And the music teacher more as she went to her practice and saw her of the others, heavise, he worke almost immove his health and stepent. One of entirely for the piano, and in this respect these trips was to the Island of Majorca he is very different from the other great in the Mediterranean Sea. He stayed

for orchestra or organ, or voices or string refined and delicate, combined with strong quartettes or any other form of music. emotions and ardent feeling. He had a His father went from France to Poland fondness for delicate detail, and for curved 1810. In his early life Poland was torn symphonic writers. He was a real yrich was a find insurrections, and he left artist. He did much to develop the eart Poland when twenty-one years old and of piano playing and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and was one of the first to discard the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, and the playing are discard to the old method of playing, a much more elastic and supple manner which his delicate embellishments and lyric Amy," melodies required

His compositions include twenty-five Preludes, nineteen Nocturnes, twenty-seven Etudes, four Ballads, four Scherzos, three Impromptus, fifty Mazurkas, three Fantasias fifteen Waltzes: besides Polonaises Rondos Sonatas and a few songs. For orchestra he wrote two piano concertos and a few smaller works. All of his compositions are heard frequently at concerts, and all pianists include some of his compositions in their repertoires.

Some of his pieces are, of course, extremely difficult: but some that you can play at your club meetings are:

Prelude Op. 28, No. 4. Prehide Op. 28, No. 6. Prelude Ob. 28, No. 7. Prelude Op. 28, No. 20, Nocturne Ob. 37, No. 1. Nocturne Op. 15, No. 3. Macurka Op. 7, No. 1.

1. When was Chopin born? Of what nationality was he?

3. On what instrument did he excel 4. For what instrument did he write

5. What were some of the characteristics



DEAR JUNIOR ETCHE !

Our motto is "Fractice Makes Perfect."
We meet twice a month. At our meetings
some of the pupils play a selection, others
talk about the life of some composer, while
others recite little musical poems.

others recite little musical poems.

We are making scraphooks in which we paste pictures of musical instruments and composers, hesides clippings of various articles pertaining to music.

From your friend,

ELENORE ZIMPELMAN,

DEAD THEYOR FTHER.

Data J Devices Errois:

We have organized a very interesting and well of imp friends have organized from the second of the property of the pro

From your friend. HELEN DOMIN (Age 15), 225 Broad St.,

Bridgewater, Massachusetts. N. B. In this case the address is published so that some one may give Helen mispelled here, as no one could read her slower), some ideas for her club. This is quite an writing! Why, oh why, Juniors, do you

Gift of Fairy Santa Claus (Continued from page 963)

what she loved that she could give away never seen Betty so happy before. But for Christmas. Betty loved her piano, and behind the happiness, Betty's heart ached than anything she had. No, she could not piano with new eyes-now that it was give away her music teacher, goodness going away. She felt sad because she was knows! And she did hate to spare her playing on it for the last time. piano; but—oh, she was thrilled! She Christmas morning dawned cold and would give the piano away as a Christmas clear. Betty ran down the warm hall to

Christmas Spirit! she could give her piano, because she what was that in the corner where the thing in the world, but her family could one-a beautiful baby grand-new and not afford to have one.

of the Tiny Santa she had tried to think Father looked at Mother; they had

gift. This was unselfish giving — the the living-room. Around the glittering tree were beautiful dolls and toys, gay robes Betty did not stop to wonder to whom and slippers, and boxes of candy. But softly gleaming in the glow of Christmas which was somewhat stiff, in favor of Fairs and supple manner give my piano away for Christmas—to doubt the true Christmas Spirit." And which his delices emblishments and brite Betty's cup of happiness was full,

> Phrases By MARY BLACK DILLER



TONES into a group are brought. I To tell us of a music thought. They cannot tell a thought alone. But each group is a stepping stone.

They are the stones which must be laid Before a sentence can be made

The next time any person plays. See if you can tell a phrase.



DEAR JUNIOR ETUDE:

works of the masters.

month I cut pictures of composers and be a concert pianist. scenes from their lives; and some of the covers that have been pictures of composers I have framed and hung on my wall. The small pictures I paste on backfriends.

From your friend, MARY YOERG (Age 14),

N. B. Mary's last name is probably some steas for ner cutto. This is quite an attention of the Juniors not write more clearly? Lots of mistakes 10. Kettle drum, property called "tymcould be avoided if you only would do so. pani."

DEAR JUNIOR ETUDE:

I have taken piano lessons for only two I am writing to tell you about our reyears. I stopped when I was twelve, be- cital. Louise Lynch and I gave a public cause I could not get interested in prac- recital last May and we each played eight ticing. Now, however, I do two or three solos. I am ten years old and Louise is hours a day, and love to "explore" the nine. We have also played on several other public programs. I am practicing an hour Maybe this is a queer idea, but I have and a half a day for a program that I shall a "one-man" music club. That is, I am give soon. My teacher says I have talent, the only member. Out of THE ETUDE every so I am working hard, as I would like to

From your friend. THELMA DUNCAN (Age 10),

Answers to Ask Another

1. Beethoven was German. 2. Bach wrote the Christmas Oratorio.

3. Wagner was born in 1813. 4. E sharp. 5. Six

6. G-sharp minor and D-sharp minor. 7. Wood-wind. 8. Very much less motion (much

THE STATE OF THE S JUNIOR ETUDE—Continued -----

JUNIOR ETUDE CONTEST

pretty prizes each month for the best and before the tenth of December, Names of neatest original stories or essays and an- prize winners and their contributions will swers to puzzles.

THE ETUDE

Subject for story or essay this month-"Care of the Piano." Must contain not hand corner of paper, and address on upper "Care of the Plano. Must contain not right hand corner of paper, and address on upper over one hundred and fifty words. Any tribution takes more than one piece of paper. boy or girl under fifteen years of age may tribution takes more than o per do this on each piece. compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and ALL of the above conditions will not be must be received at the JUNIOR ETUDE considered.

History of Music (PRIZE WINNER)

According to my imagination there is no beginning to music. Always there has country had their own belief about the been some sort of music. Even in the origin of music. beginning, when God created the heavens and earth, there was music; for He placed the birds in the air, and one of the sweetest things to hear is a song from an oriole or wild canary.

Besides, we have instruments of many varieties for making music, and the ancient finer. Each old nation had a music system ages probably had their own instruments. of its own. The first stringed instrument was the harp, used by the Hebrews. Later many other of the alphabet. Later shapes that looked instruments were made, finally leading up something like our own may be found in to the piano. There are a great many varieties of instruments in the world today. The first piano was made about two hundred years ago. In my opinion there first good way of marking time. will always be music and, consequently, a history of music; but music will last as long as the world will last. Walter F. Anderson (Age 13),

Ohio.

Musical Chops By E. MENDES

1-Use the last 3 letters of a musical instrument for the first of a 5 lettered word meaning late.

2—Use the last 3 letters of a musical instrument for the first of a 5 lettered by stone carvings.

3-Use the last 3 letters of a musical instrument for the first of the 9 lettered a fragment of stone at Delphi. It was a name of a world hero.

4-Use the last 3 letters of a musical instrument for the first of an 8 lettered

5-Use the last 3 letters of a musical instrument for the first of a 5 lettered the classic school. He established the word, meaning trifling-small.

Hands Alone

(For little Juniors) By MARION BENSON MATTHEWS

Said Betty Rose to Mary Lou, "I wish that I could play like you. Your playing sounds so smooth and clear-

The kind that people like to hear. I try to watch both staffs at once (I fear you'll think me such a dunce) And soon my left hand falls behind; What can I do to make him mind?"

"You're not a dunce," said Mary Lou, "But there's one thing that you should

Play slowly, with each hand alone, Attending well to time and tone. When many times you've played this

Both hands together you may play; Then, Betty Rose, I'm sure you'll find That hand will never fall behind."

THE JUNIOR ETUDE will award three Office, 1712 Chestnut St. Philadelphia Pa be published in the issue for March,

Put your name and age on upper left

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History of Music (PRIZE WINNER)

The Greeks believed that music was first played, by the little Greek god, Pan. However, they were mistaken; for music of some kind has been a part of the

life of almost all races of men. As people rose above being mere savages, the art of music became finer and

At first music was written with letters the works of very old composers.

Guido d'Arezzo made the first real staff, and Franco of Cologne showed the About 1300 great changes took place in the musical world. Instrumental music

became more popular. Between 1494 and 1694 music made big strides. Since then it has been enjoyed by all people.

Helen J. Michel (age 13),

Mississippi.

History of Music (PRIZE WINNER) 3 000 B. C. the Syrians and Egyptians had musical instruments, which is proved

A few centuries before Christ the Greeks

"Hymn to Apollo." In 600 A. D. Pope Gregory established choristers' schools and wrote the Gregorian chants, among which is the Doxology. Bach is the father of modern music in

piano as it is now. Beethoven, standing between the classic and romantic schools, was a great orches-

tral genius. Schumann, Brahms and Schubert were the leaders in the romantic school. The Italians were the leaders in opera, till Wagner of Germany became famous. Many people are experimenting with new

ideas in music, chiefly orchestrated jazz; but it remains to be seen whether it will have a place in the history of music. Ernestine Warfel (age 12),

Honorable Mention for September

Honorable Mention for September Essays

Lilian Scheck, Dorothy Nutt, Shiror Banwell, Betty Marray, Mangranger Mangara, Maryan Mangara, Mangarat Mander, Pangarat Lambert, Pang Emalert Analythe, Trans Margarate, Mangarate Mangarate, M

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Chairmaster's Guide

FOR THE MONTH OF FEBRUARY, 1929

(a) ir. 'cont of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones

Date	MORNING SERVICE	EVENING SERVICE					
T H I R D	PRELUDE Organi: Anderse Adaptath Plano: Lenging	PRELIDE Organ: Monitoring the Control of Co					
T E N T H	Organ: Change Patterns. Harris Pano: Favered to the France ATTHEMS (a) Great in the Lord. Beec (b) Trey Was Seek the Throng of the Lord. Beec (c) Trey Was Seek the Throng of the Lord. Beec (c) Trey Was Seek the Throng of the Lord. Beec (c) Trey Was Seek the Throng of the Lord. Beec (c) Trey Was Seek the Throng Was Seek the Throng Was Seek the Lord. Beec (c) Trey Was Seek the Lord. Beec (c) Trey Was Seek the Lord. For Seek the Lord. For Seek the Lord. For Seek the Lord. Beec (c) Trey Was See	Transi Promension March					
SEVENTEENTH	PRELUDE Organ: Alar Flewers Lacey Plano: Preduk Op. 28, No. 20. Chepin (a) However in Cour Heene. Campbell (b) God en in Cour Heene. Campbell (c) God en in Cour Heene. Campbell (c) However in Cour Heene. Campbell (c) However in Court Heene. Campbell (d) However in Court Heene Heene Low, Dear Lond, Ruchush (S. solo) Organ: Elegy Plano: Procession of the Sindar Ippellow-Tranow Ippellow-Tranow	PREJUDE Oran: Shepher'd Jolyl, Gelbel-Nodesh Pano: Medody at Twilejth Martin (a) O Jens, Thou Art Sanding Barrell Blessing Barrell GPERTORY Refore Thy Thorne: Neidinger (B. 100) OPERTORY Refore Thy Thorne: Neidinger (B. 100) Organ: At Eventde Gelbel-Mandald Fano: Friumphal Mirch Jenses					
TWENTY FOURTH	PRELUDE	Organ: Noetwee in E-fidepini Leaner Pănoc Dienter Chiene. Combini Leaner Pănoc Dienter Chiene. Combini Leaner ANTHEMS 20 Come Unito Mes. Galbreith (5) Br Thou My Guide. Dale (7) Chen Company Chiener (7) Company Chiener (8) Company Chiener (9) Company Chiener (9) Company Chiener (9) Company Chiener (10) Company Chiener (10) Company					
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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Christmas Bells by A. Seidel



By now you have become accustomed to these little pieces for rhytmic or create pieces for rhytmic do receive for the pieces for rhytmic do receive for the pieces for the p

Time Flies, by W. P. Mero Mr. Mero has very kindly adapted one of Frederic Chopin's most noted waltzes—nicknamed the "Minute Waltz," because its playing is supposed to take only one minute—for younger planists. How nice the melody sounds at the left band! "too must be too the supposed to the left band!" too must be too the supposed to the left band! "too must be too the left band!" too must be too the left band! "too must be left band!" too must be left band!

in the left hand! You must try to make it "sing," by striking the notes decisively striking the notes decisively smooth "legate" way.

All of you know who Frederic Chopin was, but there are lots and lots of interesting things about him in another column of the JUNION ETUDE this month, and we advise you to read His name is pronounced something like this:

Robin Sings a Song, by Mathilde Bilbro



g, by Mathida Bibro

Last month you all enjoyed

Miss Bibro's Music of the

Rain, which is quite one of
the nicest children's pieces
that we have have ever seen.

This month she tells about
something a little more cheerfull—the warbling of a beautifull Robin redbreast high up
in the tree-top.

Do you play by Jerks—first slow, then fast, then slow, and so forth? Some children do this, and it sounds very badly indeed. If you are one of this number, do all you can to keep playing at a steady tempo (in steady time)

A Sleighride Party, by Theodora Duttor

There are quite a number of expression marks in this jolly piece—among others, slurs, staccato marks, and pressure marks, 1f you cannot remember what they all mean, ask your teacher to

In the eighteenth measure the G-sharp in the scale of C, is there? So we must now be in the scale of C, is there? So we must now be in the scale of A minor, which has the same signature as C (no sharps or flats).

Flower Waltz, by H. P. Hopkins

This is a pretty affair, this easy waltz in C, and your only care will be not to play the accompaniment too loud. The accompaniment is in the left hand in the first section of the piece (first 16 measures); in the

Melodia means "melody," Mr. Hopkins in serted this word so that you would understand that the left hand has the melody beginning with measure seventeen. However, we are sure that most of you can tell that this is so, without his instruction.

Pride of the Regiment, by C. C. Crammond



Pride of the Regiment is a decidedly tuneful march.

MASTER DISCS

(Continued from page 922)

are worthy of mention, because of their Opera Orchestra on Victor disc No. estimable interpretations. The first is the 59019. B Flat Trio for Piano, Violin and Cello played by Myra Hess, Yelly d'Arányi and Felix Salmond (Columbia set No. 91). The second is the "Unfinished Symphony" played by the Cleveland Orchestra conducted by Sokoloff (Brunswick set No. 12). The third is the String Quartet in D Minor, known as the "Death and the Maiden" Quartet because of the variations of the second movement, which are based on Schubert's song of the same name. It is interpreted by the Budapest String Sumerpresed by the Business String Quartet (Victor set No. M34). Music-lovers who have not already purchased these works should compare the different versions in existence before buying, as each one is worthy of individual praise. Personal discrimination in such matters will inevitably make the interpretation purchased doubly pleasurable,

ETUDE wishes to recommend several records which are meritoriously performed and recorded. These are the Preludes to the second and third acts of Dukas' "Ariane and Blue Beard," which can be heard on Victor disc number 59017, effectively played by a French Symphony under Piero Coppola. Grainger's Morris' Dance, Sheperd's Hey coupled with Pierné's musical trifle, The School of the Little Fawns, is well recorded on Bruns-wick disc number 15181. It is played by the Cleveland Orchestra; and the ballet music from Gluck's "Orfeo" is delightfully rendered by Leo Blech and the State

Answers to Can You Tell? GROUP No. 19

SEE PAGE 906 THIS ISSUE

Operas.
 Between the sixth and seventh degrees of its scale.

 Dvořák's "From the New World" Symphony.
 John Luther Long, American author and playwright.

 An assembly of Welsh bards, minstrels and literati, for competitions in harping, singing, poetry and oratory.

8. Six.
9. Dan, K. Emmett, a black-face minstrel, born at Mt. Vernon, Ohio, who had not visited the South at the time of writing the song.
10. Short line placed above and below the staff to accommodate pitches beyond its compass.

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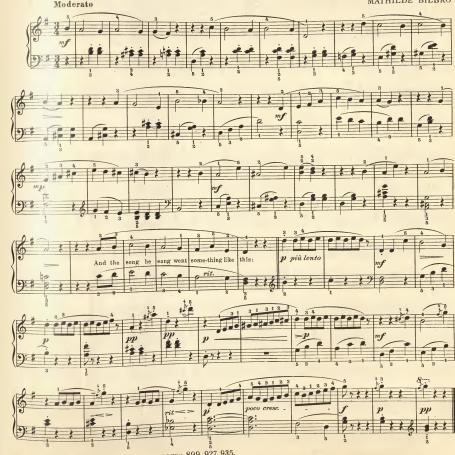


THE ETUDE

ROBIN SINGS A SONG

Nº 2, from a set "There's Music Everywhere" One day when I was resting Beneath a forest tree, There came a tiny twitter From high up over me. A soft little musical twitter, A gay litte pitter- pit - pitter, A sweetly chirping chitter-A Robin in that tree!

MATHILDE BILBRO



Other Music Sections in this issue on pages 899, 927, 935.

Page 968 See the Junior Etude in this issue. Grade 2

W. P. MERO

mf cantando

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Jingle, jangle-ting-a-ling!
Tingle, tangle-ring a ling!
O, but won't the food taste fine and hot, when we get there!
Turkey, fixings, chicken-pie,
Cake, ice-cream, nuts, cheese-O, my!
Idrather go to a Christmas party than 'most anywhere!

THEODORA DUTTON

Vivace non troppo M.M. = 108

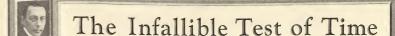


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MUSIC STUDY

SVALTS LIES

MUSIC FOR CHRISTMAS

by this time most coor leaders have rehearsals well under way for the Christ-mas program, particularly where the pres-entation of a cantata or some ambitious anthems is planned. There are cases

where a quartet choir may not have made

the selection for this year's program, and

possibly some larger choirs have not begun rehearsing. We are prepared to be of service in such instances and a re-

quest from the customer for copies or samples will be taken care of promptly.

and if received at once the delivery will probably avoid the delays incident to the

New anthems which have proved suc-

cessful are: 'Twas Long Ago, by H. P.

cessiu are: 1 vers Long Ago, by H. P.
Hopkins, 12 cents; The Angels' Christimas
Meszage, by Phillip Greely, 12 cents; No
Cradle for Jesus, by Ernest A. Dicks, 10
cents; and Rest, Holy Babe, by Cuthbert

The introduction of a vocal solo by way of contrast in the Christmas program is

usually quite effective. There are many splendid numbers for this purpose and among the more recent may be mentioned

There's a Song in the Air, by Ambrose 50 cents, a beautiful solo for soprano or

Then there are many excellent pipe or-gan numbers suitable for Christmas, and

some attractive plano arrangements, too.
We will gladly send samples of reasonably priced Christmas Services, consisting
of readings, recitations, anthems and solos

high and the other for low voice

usual holiday congestion of the mails,

By this time most choir leaders have

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Each year we offer special holiday prices on music publications that are suitable for gifts, not because we hope to urge nally priced music album for a beautiful necklace or some handsome piece of jewel-ry for Mother, Sister or Daughter, but because we have found that in addition to a "breath taking" gift many love to add what night be termed "stocking fillers." Others who are music students or accomplished musicians often are fortunate enough to receive money gifts at the Christmas season, and to enable them to get greater value in their desire to obtain with that money some music works, in which they would find great joy in possessing, we make these special holiday

It is encouraging to the young student when music teachers, parents or others demonstrate an interest in the child's musical studies through the presentation of some album or musical literature book. our Annual Holiday Offer, a complete questing it. Some of the more popular found brought to attention in the advertising pages in this issue.

The Holiday Offer also includes many works suitable as gifts to the average music teacher, music lover or professionoi musician

Make it a point this year to show a ing, through the fullest money-saving possibilities, the special price offers in the Annual Holiday Offer of the THEO-

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Advance of Publication Offers-December, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

WILSON-PARTS, EACH....

How to Master the Violin-Frederick F

ALGERIAN DANCES—PIANO—R. S. STOUGHIOU.60: LIGHT OFFER PRODUCTION—GWYNNE BURROWI.60: BUE RIDEG INTER—PIANO—LILY STRICKLAINGE NEERSEAY JINGUAS FOR WE PIANO—BLANCHE BORG OF THOS FOR PIANO, VICILA AND CILLATOS—CLASSIC ARM MORRER BAND AND ORCHISTIA COLLECTION—JO. E. MADON AND WILHTED PARTY'S LUBRELIA, THE—OPERATA—MISS. FOX STEENMAN
PIANO PIECES FOR BOYS.
PIRATE'S UMBRELLA, THE—OPERETTA—MRS.
R. R. FORMAN .35c tenor; also And the Angel Said, by Grant,
40 cents, published in two keys, one for HEPHERD, THE-MUSICAL PLAY-MATHILDE

EASY PIECES FOR THE

All of the material mentioned in the foregoing suggestions is listed in our folder entitled "Christmas Music." We will gladly send a copy of this folder to anyone requesting it.

This is a set of five little pieces to be published in volume form, which may be used to follow any of Miss Wright's other plest processes imaginable. The LIEAT power casy teaching pieces. The pieces are DORE PRESSER CO. gladly accepts and very casy teaching pieces. The pieces are all short but they are very attractive and rills orders from teachers, and others pro-all short but they are very attractive and rills orders from teachers, and other processes are considered to the pieces are considered to the pieces

By FRANCESCO BERGER point of merit. This book would be classed in the second grade. The pieces are as follows: My Dolly (A-flat, 6/8 time);

Merry-Go-Round. (D-flat, 4/4 time):

I was a pupil of Moscheles, who in turn was a numl of Rephoner. Any the THEODORE PRESSER CO, have a more described by the three transfer of the tr

broadening the musical intelligence.

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tings for a series of Oriental terpsicoreau novelties presented by the famous danseuse, Ruth St. Denis, these unique piano numbers are most attractive from a rhythmic and melodic standpoint. They are not overly difficult to play and should prove invaluable to the motion picture per-former and splendid recreation material for the advanced piano student. While this suite is being prepared for publication copies may be ordered at the special ad-vance price, 60 cents a copy, postpaid.

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How to Master the Violin By FREDERICK E. HAHN

This book, by one of ,America's bestknown violin pedagogs, gives promise of being a most unusual work. It is the rewhich without being too difficult will be being a most innusual work. It is the recuilted, as has been done in these volumes, builtims and satisfying. This is the aim sult and contains the experience of many like in the second of the new collection by Messrs, Maday vers spent in the concert and teaching. Book One is now obtainable only at the book One is now obtainable only at the recuiring the content of the second of the new collection by Messrs, Maday vers spent in the concert and teaching of the second of the second of the most successful of American visual to the content of the most successful of American visual that the special advance of publication cash price, 60 cents cach. more, for in it Mr. Hahn lays down all the rules and prescriptions for successful violin mastery. It contains illustrations and diagrams explaining the difficulties in many of the standard selections in violin literature. The number of orders received for this book since its recent announcement testifies to the demand for a volume

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(Continued on page 974)

World of Music

(Continued from page 895)

(Continued from page 899)
THE NATIONAL ASSOCIATION OF ORGANISTS met at Fortland, Maine, from August
teenty-depth to thirty-first. The association
dred. There were ardent discussions of many
subjects of interest to the organist, and recital
subjects of interest to the organist, and recital
gue the Canadian College of Organists, Dr.
Mauro Cottone, Charles Pakker (representing the Canadian College of Organists, Dr.
Mauro Cottone, Charles Pakker (representman and Henry S. Fry. At the closing hairquet the principal speaker was Mr. Cryfus II,
Corporation of the active Fortland Bundingdu
Organis.

THE "VIOLINISTA," an adaptation to the violin of the same principles used in the player-piano, was exhibited some time ago in a recital in Paris. It is the invention of two French engineers, Gabriel Boreau and Emile Aubry.

JOAQUIN NIN, the eminent Cuban pianist-composer and musicologist, has been made Com-mander of the Order of Isahella the Catholic for distinguished services rendered to Spanish music. He has also been a strong protagonist of the music of France.

3----

A NATION-WIDE STUDY OF COMMUNITY MUSIC ACTIVITIES has been undertaken by the Playround and Recreation Association of America. The investigations will form a organizations sharing a similar purpose. The ultimate aim is "to provide opportunities for everyone to find as much delight and pourishment of gurit as he or she con through music, especially through actually participating in it."

THE PHILIDARMONICSYMPHONY SO.
CETY of New York, formed by the merging
its assum on the evening of Cotober fourth,
with Schubert's "Symphony in C" as the major
and nine musicians in the personnel, Mr. Mengellerg conducted on the opening night and other
Dymrosch was on the conductor's dals from the
fifteenth to the twenty-minth, after which Mr.
Mengelherg keep a second series.

A SERIES OF "SUMPTUOUS SONG FESTIVALS," organized by the Press Associa-tion in collaboration with the Symphony Orches-tra, was given during the last summer in the nunicipal gardens of Valencia, Spain. Rare spectacles and admirable concerts succeeded each

COMPETITIONS

COMPETITIONS
THE HOLLYWOOD BOWL ASSOCIATION offers a prize of one thousand dollars for a suite for symphony orchestra, requiring not more than fifteen minutes in performance. The contest closes February 1, 1929; and full particulars may be had from the Hollywood Bowl Association, 1746 Hollywood Bowl Association, and the prize of the prize of

THE LORENZ ANTHEM COMPETITION.

with prizes aggregating one thousand dollars, is announced and will close February 1, 1929. Full particulars are to he had from the Lorenz Pub-lishing Company, Dayton, Ohio.

A ONE HUNDRED DOLLAR PRIZE is offered for a "State Song" for Florida. The contest closes January 15, 1929; and full particulars may he had from Mrs. Ed. R. Bentley. 901 Martle Arcade Building, Lakeland, Florida.

SIX THOUSAND DOLLARS IN PRIZES for a new National Anthem are made available by Horence Brooks-Aten, founder of the Brooks-Hright Foundation for The Competition of the Brooks-Hright Foundation for The competition closes February 1, 1929. Particulars from the National Anthem Competition, Room 2017, 342 Madison Avenue, New York City.

3----THE PRIZE OF ONE THOUSAND DOL-LARS, offered by Alfred Seligabers, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organiza-tion, is again open for competition till Novem-ber 1, 1939. Perticulars may be had from Richard Copiey, 10 East 43rd Street, New York

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Denovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand follars for a quinter or for pans and four wind instruments, is open to composers of all nationalities. Also sunder extended composition for two pinnos (two players), open only to composers who are citizens of the United States. The country of the Many Division, Library of Congress, Washington, D.C.

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Henry Albert Lang is one of the Henry Albert Lang is one of the distinguished members of the Editorial Staff of the Theodore Presser Co. Much might be said ahout his work in connection with the many music manuscripts considered or put through for publication, but in this short space it is more due then his musical achievements be

mentioned.

He was horn of German parents in New Orleans, La, perfected his unselent Islants at the Royal Conservatory of Music Stuttgart, study (pupil of Lista) and composition with Paisst and Lachner. Later he taught at the Conservatorie in Higa. Koedigsburg and Carlisruhe.

Koedigsburg and Carlisruhe.

Koenighourg and Carbene.

The first galance of which reconcere plants I in four of Germany and, as well as a series of the control of the con

SOLDIERS OF CHRIST SACRED CANTATA By PHILIP GREELY

This new work is on the press and copies should be ready in a very short time. It is an excellent cantata for special production of any musical church service. While brilliant and telling in effect, it is not difficult. The well-known hynm Onward Christian Soldiers is introduced in a mas-

terly way.

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you'll be delighted with the results, we relecteration. The author is a practical and experienced teacher of tiny tots. The price of on Owr Street is 75 cents.

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ficulty to the victim questions and with France.

Miss Roddard, with her quiet, and the state of the state of

don.
Prior to becoming a member of
the Editorial Staff of The Evide
Music Macazine, Miss Stoddard
had practical experience in the organizations of "Boy's Life" and
"The Golden Book."

with pink petri, one quanty

Salad Fork. Sterning silver manner,

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56	Schubert **Simpliony in B minor". Aug. "Symphony in B minor". Aug. "Symphony in B minor". Aug. Schmman. **Simpliony in B minor". Aug. **Simplion The Mill Boream. **Standerd. **The Fac. Companions. **May. **Standerd. **Nor. **Nor. **Standerd. **Nor. **Nor. **Standerd. **Nor. **Nor. **Standerd. **Nor. **Standerd. **Nor. **Standerd. **Standerd. **Standerd. **Standerd. **Standerd. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Standerd. **Aug. **Wagner. **Standerd. **Standerd. **Aug. **Wagner. **Standerd. **Standerd. **Aug. **Wagner. **Standerd. **Standerd. **Standerd. **Aug. **Wagner. **Standerd. **Standerd. **Aug. **Wagner. **Standerd. **Standerd. **Aug. **Standerd. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Standerd. **Aug. **Aug. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Aug. **Standerd. **Aug. **Aug. **Standerd. **Aug. **Aug. **Standerd. **Aug. **Au	500
28 29	Schubert. Andante, from Op. 78Aug.	601
73	Schumann Novelette in F. Oct.	758
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45 62	Weddle, Mister Soldier Mon!Mar.	245
51	Williams Colonial DamesFeb.	92
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01 99	Wright, Sahool Donce Sort	575
10	Yvain. Prills and FanciesJune	457
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60	Vauli, (Manrayme Mar. FOUR HANDS American Dince Tune, Turkey in the Minum American Dince Tune, Turkey in the Minum	
12	Baines. The Camel Train July	798 536
44 27	Beer, In Happy Play Nov.	714 884
8 12 44 27 78 15 30	Berthoven, Contra Dance Feb. Benson, The School Colors Jan.	132 46
	Du Val. f Chant SlavoniqueMar.	936 216
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26 85	Friml. Moon Dawn	608 130
85 61 90 64	Lansing, Marqu'sette Nov.	686 856
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34 00 73 83	Barrell. We Thank Thee, O Father Oct.	766
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25	Hosmer, Hear My Cry, O God Sept.	683 295
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36 94	Wansboroogh, Dwell in My Heart Dec.	942
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